

# SQUARE DANCING

DECEMBER 1971

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HOLIDAY GREETINGS TO



ALL SQUARE DANCERS

official magazine The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY



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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I have copies of Sets in Order from March 1961 to August 1964 with two issues missing. There is one issue of American Squares, a Sets in Order Yearbook, and a few copies of Promenade, which is the Toledo, Ohio, area callers publication. Do you know of anyone who might be interested in having these magazines for the cost of postage? I hate to throw them away — they represent some very happy years spent dancing. Health problems caused us to stop and I guess we won't ever get back. Thanks for your attention.

Mrs. Jack Cramer  
316 Smith St.  
Forest, Ohio 45843

From time to time we have requests for back material for someone's library. This may be just the answer for some young caller.—Editor.

Dear Editor:

The Canadian National Institute for the Blind Square Dance Club is rather unusual —

## SQUARE DANCING In This Issue

- 3 From the Floor
- 5 Hot Line — Late News
- 7 Fashion Feature
- 9 Traveling Callers Directory
- 11 The Frontier Dance — Bob Cook
- 13 Guide to Better Dancing
- 14 Take a Good Look — Fan Thru
- 15 The Dancers Walkthru
- 18 Square Dance Diary
- 19 SIOASDS Membership Bulletin Twenty Three
- 20 Roundancer Module
- 21 Paging the Round Dancers:  
Alf and Elisabeth Evans
- 22 Ladies on the Square
- 23 Callers Textbook — Chapter Twelve
- 27 Round the World of Square Dancing
- 32 Style Lab — A Matter of Timing
- 35 Callers/Teachers Workshop
- 39 National Convention
- 48 Caller of the Month:  
Larry Adams
- 54 On the Record: Reviews
- 78 Square Dance Date Book

it operates in a rent-free auditorium, collection is voluntary, from 10c to 15c up. The conducting caller is paid \$50.00 per year only. Two others assist, one a former successful caller who is now coming back after severe heart  
(Please turn to page 74)

## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

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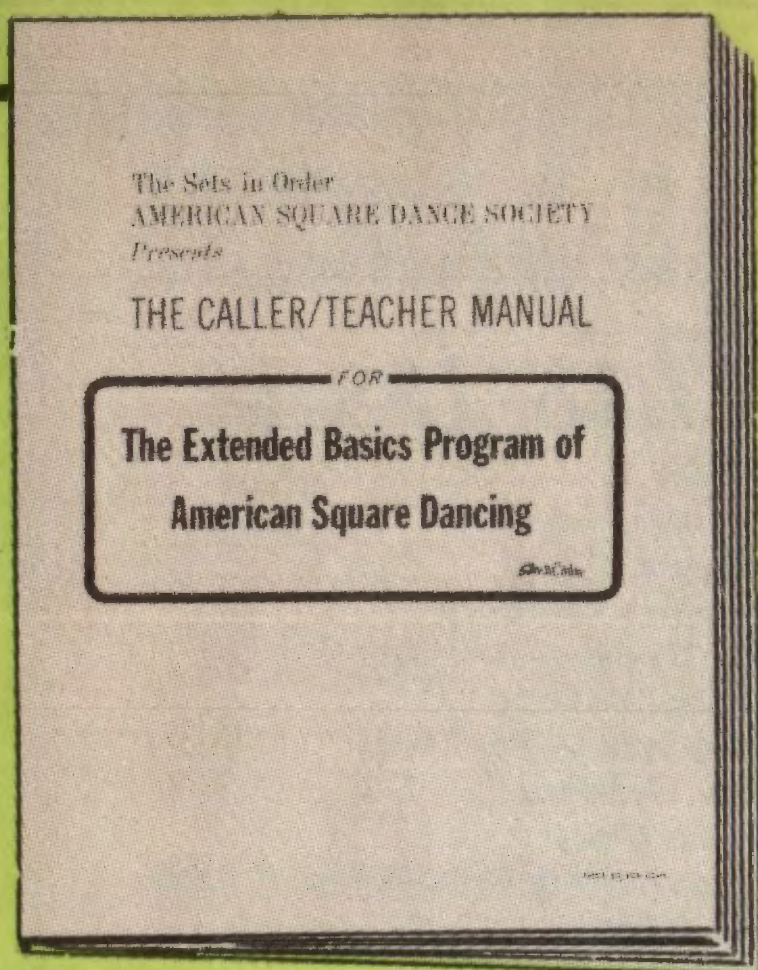
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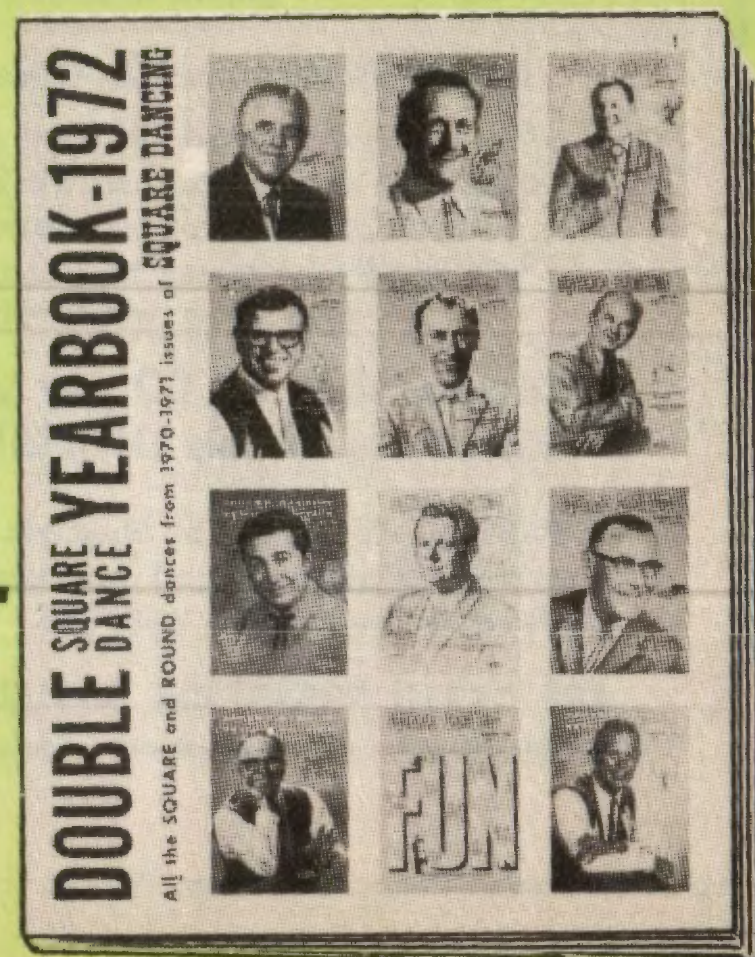
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*Line*

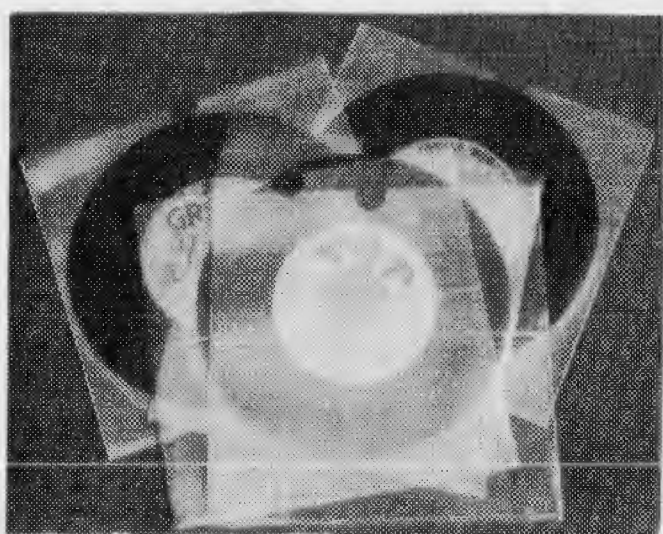
**GREAT BRITAIN HOPING FOR SQUARE DANCER INVASION:** The British Tourist Office, with branches in various major cities throughout the U.S. and Canada, is busily contacting groups of square dancers destined for European travel this coming summer. Offers to help with square dance arrangements, provide listings of dance groups and callers is all part of the service. Evidently, with thousands of tourists heading for Munich, Germany, and the 1972 Summer Olympics, Great Britain is wisely looking in other directions.

**WHO KNOWS - IT MAY BE GETTING CLOSER:** For those following the day-by-day progress in the Square Dance Commemorative Stamp Derby, the issuance by the recently formed U.S. Postal Service of a commemorative envelope stamp honoring BOWLING will be significant. Previous stamps have spotlighted football and baseball, two of the most popular "spectator" sports in this nation. Now, the pendulum may be swinging in the direction of Square Dancing - the greatest "participation" recreation of them all.

**SQUARE DANCE PROMOTION LEADS TO NOVEL RADIO SERIES:** In its October 22nd issue the widely read Los Angeles Times paid tribute to the contemporary square dance scene with excellent story and picture coverage. Pivotal figures in the story, veteran caller Ray Cox and wife Butch, were next selected to head an unusual series for Los Angeles radio station KLAC. Starting last November 8, each day in the week at 9:15 AM and at 12:15, 3:15, 6:15 and 9:15 PM Angelinos will be able to pick up five different one minute spots plugging square dance classes, club news, caller-talk, etc. In an immediate broadcast area of more than ten million inhabitants and with the local station's carrying radius reaching out as far as Texas, the impact could be extremely noteworthy.

**IS EXCESSIVE NOISE A HAZARD TO SQUARE DANCERS?** The unusually high volume setting on today's public address systems may possibly be injurious to the hearing. This opinion has been expressed a number of times recently and an editorial by Jim White in South Pacific Square Dance Review (published in Australia) asks the question: "Is it possible that many of the dancers we lose are lost due to over-exposure to noise?" Both White's article and the reactions of "stateside" dancers point up the sound problem as needing careful and immediate study.





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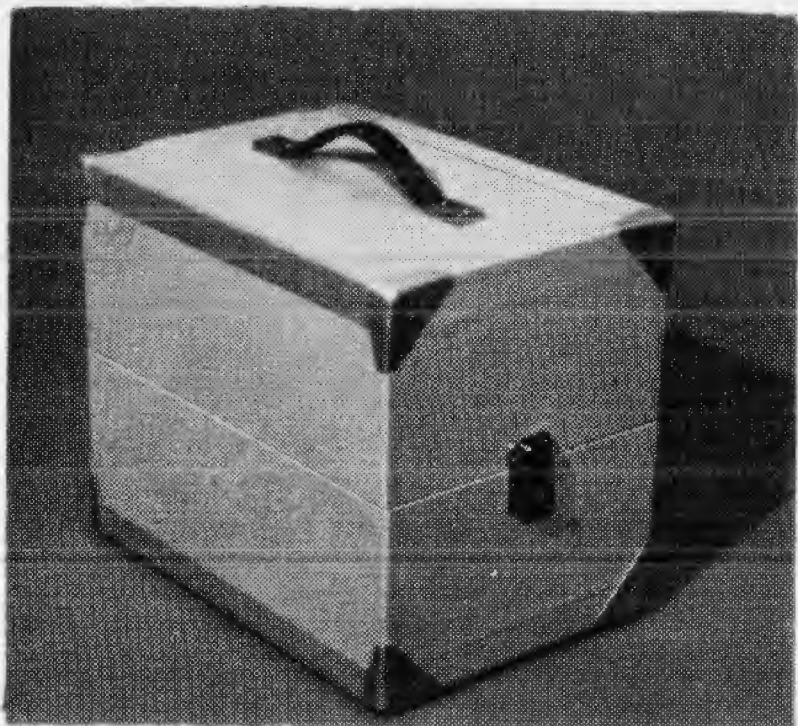
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# fashion feature



Decked out for the Christmas season, Jane Donovan of Lakewood, California, models a brilliant green polyester shantung dress. Designed by her husband, Brad, this party dress features a gathered skirt with a short upper tier which allows for graduated fullness. The skirt and fitted bodice are trimmed with white cotton lace. Merry Christmas!





# AS I SEE IT

December, 1971

**H**OW MUCH HAS SQUARE DANCING CHANGED in the past twenty years? We, of course, realize that the *dancing* has changed — but what about the attitudes of the dancers? What is it that keeps a person enthusiastic in the hobby? What tends to drive him away?

We've been asking ourselves these questions and recently we've been asking them of many of you. In a great percentage of the letters going out from our offices we have managed to find room for the question "How are things going?". A number of times we've picked up the phone on a weekend and direct-dialed some of you to find out what your thoughts are regarding the directions the activity seems to be taking.

In the great majority of responses you have told us that you're still as enthusiastic as ever. Oh, of course there was always something that could be improved upon. The crowds might not be as large as they once were or you might be concerned about one thing or another.

We've kept a list of the *concerns* and, as a result we've developed what amounts to "Our Editorial Program for 1972". We're going to look at some of the key concerns and see if we can't help to produce some answers.

For example, the subject of square dance costumes comes up many times. What about pant suits, short sleeved shirts, etc. on the dance floor? Some of you feel quite adamant on the subject. So, next month we're going to start out with some expert views on square dance dress by Nita Smith.

The topic of definitions cropped up over and over again in our correspondence. On just the subject of "callers" there seems to be considerable confusion. How would you define these — a *name* caller, a *traveling* caller, a *challenge* caller, a *hash* caller, a *recording* caller, a *home-club* caller, a *beginning class* caller, a

*one-night-stand* caller? We'd be interested in your definitions and during the next few months we'll give you ours.

What about the type of dancing you're doing? How does it compare with the programming going on in other areas? You might be interested to know that to some people square dancing is exactly the same as it was 30, 40 or more years ago. In other areas a form of the activity has developed that requires the greatest mental skills, the sharpest of reactions, and where perhaps 75% or more of 1,200 movements created over the past 15 years must be mastered by the participants.

We've discovered that somewhere between these two extremes is the form of dancing being enjoyed by most of the people to whom we've talked. However, the extremes are not to be denied and we have some dandy reports coming up during the next few months that will describe some of the wide range of profiles to be found in the activity.

And, lest we forget, many of you have shown concern about different styles of dancing that are beginning to show up. Change of styles is nothing new in square dancing. As a matter of fact, there will always be someone with different ideas concerning ways of doing things. However, back a number of years when dancers discovered what a pleasure it was to visit square dance groups in other states and other countries, a very important and a most unselfish phase known as Standardization came on the scene.

Standardization is *not* regimentation. On the contrary, it allows the greatest enjoyment of the activity. So next month we're going to take off on a series of reports on the subject of Standardization. We'll be taking a close look at some of the basics, making some constructive criticism based on a great deal of research.

It would appear that we're all curious about the future. We're delighted when you share your thoughts with us. Starting next month we'll have a great number to share with you!



# TRAVELING CALLERS—1972

**A**S AN EXTENSION of the three-times-yearly mimeograph service maintained by Sets in Order in previous years, we bring you this traveling caller projection for the coming year. This list of callers is in no way intended as an endorsement, only as a help to clubs, groups and individuals faced with the task of lining up callers for their dances, festivals and conventions. To the best of our knowledge the callers who are listed meet the following requirements: Each has called square dancing on a regular basis for more than ten years; each, as far as we know, has called on tour regularly away from home (further than 500 miles) for more than five years. At deadline time few callers knew their schedules for the coming year and it is suggested that those interested in obtaining dates write directly to the individuals at the addresses shown. In some instances we have been able to list a partial itinerary schedule.

**Brower, Jim** No. 5, Space Dr., Texarkana, Texas 75501.

**Brownlee, "Tex" Al**, Fontana Village Resort, Fontana, N.C. 28733.

**Brundage, Al** 83 Michael Rd., Stamford, Conn. 06903.

**Brundage, Bob** 34 Franklin St., Ext., Danbury, Conn. 06810.

**Burdick, Stan** P.O. Box 788, Sandusky, Ohio 44870.

**Cavanagh, Tommy**, 17 Wrexham Rd., Harold Hill, Romford, Essex, England.

**Christopher, Fred** 3120 Yale St., No., St. Petersburg, Fla. 33713.

**Copeland, Jim** 2510 Jamaica Dr., Alexandria, Va. 22303.

**Custer, Curley** 37 Redwood Dr., Brightwood Acres, Hagerstown, Md. 21740.

**Dubree, Bob** P.O. Box 6195, Knoxville, Tenn. 37914.

**Flippo, Marshall** 1918 Marshall St., Abilene, Texas 79605. To mid-April, Southwest, Pacific Coast, Midwest; to mid-Oct., Kirkwood Lodge, Osage Beach, Mo.; to Dec., Midwest, Northeast and South.

**Franklin, Don** P.O. Box 364, Arvada, Colo. 80002.

**Golden, Cal** P.O. Box 2274, Hot Springs, Ark. 71901. Jan., Ill., Ga., Fla., Mich.; Feb., Ill., Ky., Nebr., Ia., Kan., Ark.; Mar., Colo., Wyo., Kan., Mo., Ind., Pa., N.Y.; Apr. Eastern States; May, Ind., Ala., N.M., Texas, Ark.; June, Pa., Ill., Mich., Fla., N.C.; July, Northwest and Ga., N.C.; Aug., Ohio, Pa., Ark.; Sept., Southern States; Oct., Calif., Ariz., Nev., La., Ark.; Nov., Minn., Ia., Ind., Mo., Ark.

**Haag, Jerry** 920 Pike St., Cheyenne, Wyo. 82001.

**Helsel, Lee** 4392 Dorking Ct., Sacramento, Calif. 95825.

**Helt, Jerry** 510 Stanley Ave., Cincinnati, Ohio 45226. Dec., Ohio, N.C.; Jan., Ind., Ill., Ky.; Feb., Calif., Fla., Ky.; Mar., Tenn., Ohio; Apr., Ill., N.Y.; May, Canada, Md., Pa., Calif.; June, Ia., Calif.

**Hendrickson, Chip** 26 Rock Ridge Rd., Newton, Conn. 06470.

**Horn, Al** Cedarhill Farm, Penrose, Colo. 81240.



**Johnson, Bruce** P.O. Box 418, Santa Barbara, Calif. 93102.

**Johnston, Earl** P.O. Box 2223, Vernon, Conn. 06066.

**Jones, Dick** RD 2, Box 266, Califon, N.J. 07830.

**Kinney, Ernie** P.O. Box 177, Cantua Creek, Calif. 93608.

**Kronenberger, Arnie** 1642 Sheridan Rd., Glendale, Calif. 91206.

**Lane, Frank** P.O. Box 1382, Estes Park, Colo. 80517. To Jan. 31, Southwest, Midwest and Southern States; to Feb. 28, Mountain States, Calif., Southwest; to Mar. 31, Mountain States, Midwest; to April 30, Midwest, Oreg., Wash., Canada; to May 31, Southern States, Northeast, Canada, Midwest.

**LeClair, Johnny** 939 No. Broadway, Riverton, Wyo. 82501.

**Lewis, Joe** 2940 Northaven Rd., Dallas, Texas 75229.

**Livingston, Jack** 129 N.Y. Port Charlotte Blvd., Port Charlotte, Fla. 33950. Special annual tours thru Eastern and Central States in June, July and Aug. Scattered open dates on all tours.

**Luttrell, Melton** 8512 La Jolla Ct., Ft. Worth, Texas 76116.

**Main, Beryl** 12933 E. Alaska Ave., Aurora, Colo. 80010.

**Mayo, Jim** Hesperus Ave., Magnolia, Mass. 01930.

**Mitchell, "Singing Sam"** 2700 Eaton Rapids Rd., Lot 114, Lansing, Mich. 48910. Dec., N.Y., Mass., Conn., Del.; Jan., Tenn., Ky.; Feb., Hawaii, Ia., Ill.; Mar., West; Apr., Nebr., Ia., Kan.; May, Available for Fla. or Southern States; June and July, Available in Minn. and Wisc.; Aug., Available in East; Sept., Canada; Oct., Wisc., Minn.; Nov., Available for Midwest or Eastern States.

**Noland, Phil** 701 Phillips Ave., Phillips, Texas 79071.

**Page, Bob** 31855 Veril Way, Hayward, Calif. 94544.

**Parrish, Vaughn** 825 Cherryvale Rd., Boulder, Colo. 80303.

**Priest, Lloyd** 30 Kingswell Cr., Scarborough, Ontario, Canada.

**Ruff, Bob** 8459 Edmaru Ave., Whittier, Calif. 90605. June Des Moines, Ia., to July 31, Eastern States and Canada. Available for calling engagements or for in-service training.

**Schneider, Ron** 19351 E. Bagley Rd., Middleburg Hts., Ohio 44130. July, Booking Kan., Nebr., Colo., Wyo., S.D. and Mont.

**Shepherd, Art** P.O. Box 15045, Aranui, Christchurch 6, New Zealand.

**Smith, Manning** 113 Walton Dr., College Station, Texas 77840.

**Smith, Ray** AC 214-Star Harbor, Malakoff, Texas 75148.

**Taylor, Dave** 458 Shelbourne, Grosse Pointe Farms, Mich. 48236.

**Tipton, Allen** 5414 Lynndell Rd., Knoxville, Tenn. 37918.

**Tucciarone, Harry** 57 Gisella Road, Trumbull, Conn. 06611.

**Van Antwerp, Bob** 201 East Adams, Long Beach, Calif. 90805.

**Williams, Deuce** 3955 West Point Ave., Dearborn Heights, Mich. 48125.

**Williamson, Don** College Hills, Greeneville, Tenn. 37743.

**Wright, Bob** 15320—35th Ave., West, Alderwood Manor, Wash. 98036. Jan., to Denver and return; Feb., to B.C., Canada and return; June to Kansas and return; Dec., to Southern Calif. and return.

**Yerington, Bob** 515 E. 9th St., Muscatine, Iowa 52761.



# THE FRONTIER DANCE

by Robert Lee Cook, Boulder, Colorado

TWO OF THE MOST ENCHANTED HOURS of my life were spent one afternoon with a very great lady named Mari Sandoz. We talked of many things, and I wish I could report that we talked at great length about square dancing, but instead our topics were her father (Old Jules), the Sand Hills, the Cheyennes, soddy life, the cowboy myth, biscuit recipes, and so on. Much too soon the two hours passed; she had a train to catch, and I had a bemused column to write.

This preamble is to urge the interested reader who really wants to know about the people, the times, and the conditions which helped form the Clodhopper Dance to read two books by Mari Sandoz. These are "Old Jules" and "Love Song To The Plains," both available in paperback editions from the University of Nebraska Press. The books give a clear picture of why the Clodhopper Dance came to be what it became, for unlike any other single element of the American folk dance this was influenced, shaped and brought to life by that vast American geographic feature once called "The Great American Desert," and so became *the* American dance.

I have called the western square dance a "farmer's dance" and, since its story is very complex, I'd like to say a few things about the unromanticized and unsung backbone of our whole Western culture.

The farmer lacked the rebelliousness of those first hippies, the trappers. His daily crises were neither as spectacular nor as dramatic as those of the covered wagon pioneer, the railroader, or the cowboy. His backbreaking efforts to exact successful crops from often unproductive soil had none of the glamour of the equally backbreaking efforts of the miners to find mineral riches, although the farmer often was much more of a gambler. He, and his daughters, have been the butts of count-

## The Clodhopper Dance Part I

less bad jokes and ridicule of a sort that has never been told on the miners, cowboys, trappers or anyone else western—except perhaps the western traveling salesman. This poor clodhopper farmer—conforming, quiet, imperturbable, conservative, hardworking, unimaginative, all-suffering—is the absolute opposite of everything romantic and flamboyant that we most admire and glorify in the Old West. And yet I can without qualification state my firm belief that, without this man and his kind, there could never have been a western United States and there would today be no square dance as we know it, or have ever known it.

I submit that it is conformism against which each of us still secretly rebels, in our hearts anyway, and this seems strange to me because we have become one of the most strongly conformist nations in the western world, in dancing as in everything else. Our great American heroes, real or folk, have been oddballs of some sort, non-conformist rebels against one straitjacket or another, people who dared to "do their thing". We Americans, particularly our older generations, applaud this, gorge on the stale popcorn of moviehouse mythology, cry for the lost eras in which a nut could be a nut and be loved for it; and yet most of us deplore and fear signs of rebellious nonconformity among our own kids and take great pains to see that we personally do as little as possible to rock the waterlogged boat of the sacred status quo. We are basically a very conservative nation and I have never understood why the farmer, rather than the pulp-western cowboy, is not our national hero.

The farmer plowed and seeded his land, harvested his crops, reared sturdy sons and daughters, kept the nation on an even keel when other elements of the economy were



tottering, raised food for both rebellious and conforming citizens, kept the Army and Navy fed, kept the nation fed, helped keep other nations fed. He either founded most of our western towns or rescued dying cow towns and railroad towns from oblivion when the booms ended. He made our brawling, crude frontier towns into cities. He lived to see the livestock industry become dependent upon him for survival. He, in short, did everything except be romantic and attract synthetic imitation. Quiet, patient, plodding, his eyes more often fixed on the ground than on the peaks and stars, he succeeded. He survives long after the others—the miner, the cowboy, the covered wagon pioneer—have outlived their real usefulness.

"The farmer always follows," says an old adage, and so he has always done. On the heels of the hunters and the first brutal war-chiefs he followed and settled the Euphrates, the Nile, in Greece, Rome, England, and the western United States.

"Show a farmer some land and he'll right away plant something," is another old adage. It should also mention that he'll fetch, preserve, plant and enrich his native culture. This has been the real history of our American culture, and of our American dance.

Included in the cargo the farmer brought west *was* the American dance — not the "court" dances of economic royalty but the dances known and loved by the folks back home, wherever that had been. It was compounded of dances brought by the Scots, the Irish, the French, the Spanish, by a happier breed of Englishman than the Pilgrim Fathers with their lead-shod souls, by black slaves, by Swedes, by all the other nationalities that somehow found their way across the Atlantic.

When the first agriculturalists began to poke tentative plows into the dry soils of the West in 1860, the American dance was still almost totally a European dance. New infusions of the most recent fashionable continental dances came into both the east and west coasts, of course, even getting to Denver and other inland centers, but the farmer remained unaware of these, living as he did in dogged isolation, bedeviled as he was by the horrors of western dry land farming. He had the old dances he had brought with him, and he danced those well. He borrowed freely from

the dances of his Swedish, Swiss, German, or Russian neighbors. When stumped, he invented; when he invented, he refined; when he refined, he experimented with variations, innovative patterns, unorthodox ideas. While a lot of the dancing done on the Frontier between 1860 and 1900 was choking itself to death on brittle formalism, the Clodhopper Dance evolved, flowered, and burned brilliantly in a constantly changing kaleidoscope of joyousness and invention.

He had nothing else to do for kicks, this poor farmer. His entire social life came to center upon the weekend dances (often in conjunction with a traveling tent meeting; those old circuit preachers knew how to hitch on to a sure thing!), for they were the one central outlet available to him for the release of his frustrations, defeats, and pervasive loneliness. They were the one pleasant way in which he could forget his troubles and work off his rage. As a social institution, the dances were even more important, offering about the only chance the farm people had to socialize, exchange gossip and farm talk, enjoy the warmth of human company, or, often, other human voices. Business was transacted, future farmers courted their future wives, in one area a dentist even made the weekly dance his office because that was the only way he could see all his patients at once.

The farm people *were* isolated, geographically as well as socially. Their little homesteads and land claims were scattered over a wide and lonely land, and a single cloudburst or blizzard could render each of them as isolated as though they were at the North Pole. When they came together for a barn raising, a corn husking, or a dance, it was a *real* coming together in the warmest sense of the term.

And what the farmer did to the dance! He not only saved it from an early death, as happened to the Minuet; he warmed it and shaped it and loved it and danced it into a truly American dance. Every one of us who loves square dancing should begin each evening of dancing with a loud cheer for the Farmer. We owe to him much of the heritage we now enjoy in this great activity.

**Next month Bob Cook continues with Part 2 of the Clodhopper Dance and the role played by the farmer in the development of our culture.**



# A Guide to Better Dancing

**T**HOSE OF YOU WITH GOOD MEMORIES who have been a part of square dancing since the late 1940s will recall your first introduction to "all around your left-hand lady—see saw your pretty little law". Perhaps it was in the singing call *My Pretty Girl* that Ed Durlacher first introduced this movement. Its impact was instantaneous. Preceding the contemporary grand square, the all around and see saw pattern involved a two-part pattern; one part involving the ladies, the other part the men.

The ladies' responsibility was to go into the center in four steps, return to place and then repeat the pattern for a total of sixteen steps. This traffic pattern for the ladies is very similar to what the ladies do in *ladies center and the gents sashay*, however with a bit of styling added. The ladies would make a counter-clockwise loop toward the center on the first eight steps and a clockwise loop for the second eight. On the fourth count in each series the ladies would pause for a slight curtsy whooshing their skirts—bunching them to the center in the process.

During all of this the men would execute a figure eight as they moved forward and around their corner, eight steps, in a clockwise direction and then counterclockwise in eight steps around their partner to return to their starting position on the sixteenth step. Basically the pattern would have the ladies moving to the center as the men moved behind them. Then, as the ladies backed up the men would move in front of them creating a satisfying and eye-appealing kaleidoscopic pattern.

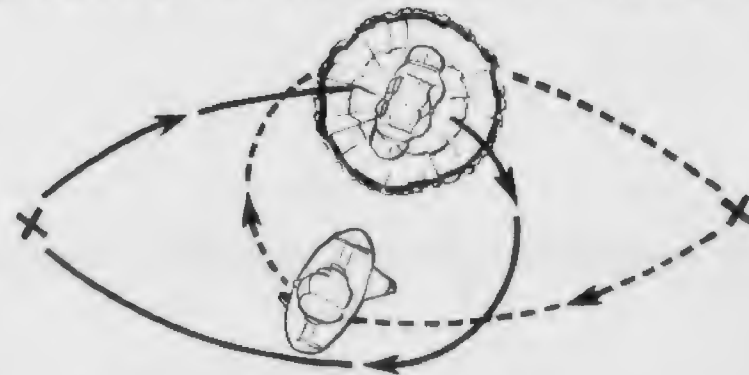
Although the call continues to exist, to some degree the sweeping, flowing pattern has all but disappeared. In some areas the movement *all around your left-hand lady* is no more than a do sa do your corner while the *see saw your taw* has simply become a left shoulder do sa do. Perhaps one day the flowing pattern may be included in a singing call and once again return to the scene. In the meantime we have checked in various areas and determined from teachers and callers a styling which has gradually proved acceptable.

The man's part is basically the same as before. He traces the figure eight by moving forward and around the corner in a clockwise direction then forward and around his partner in a counter clockwise loop. The ladies for their part instead of going into the center and out will simply complement the men's action. Facing their corner they will move forward in a clockwise loop around that gentleman keeping right shoulders adjacent; then returning to face their partner they will make a counter-clockwise loop with left shoulders almost touching; they will move forward until they once again return to their home position to face their corner or to follow the next call.

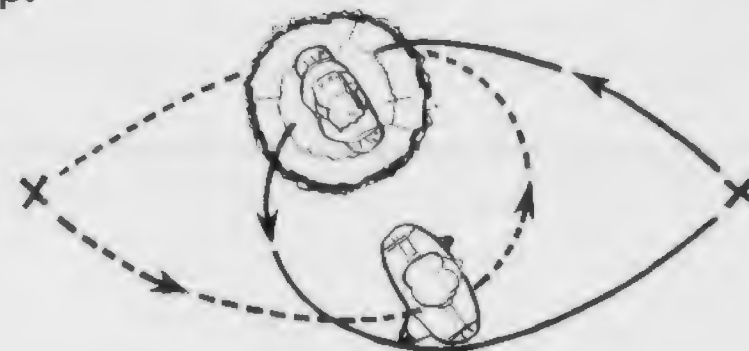
Not as picturesque perhaps as the earlier style but evidently still a satisfactory movement when done in this manner, the all around and see saw continues to thrive.

## CONSIDERATE SQUARES

### ALL AROUND YOUR LEFT HAND LADY



Dancers keep right shoulders adjacent and move forward in an eight-count clockwise loop.



### SEE SAW YOUR TAW

Dancers keep left shoulders adjacent and move forward in a counter clockwise direction taking eight steps for the loop.



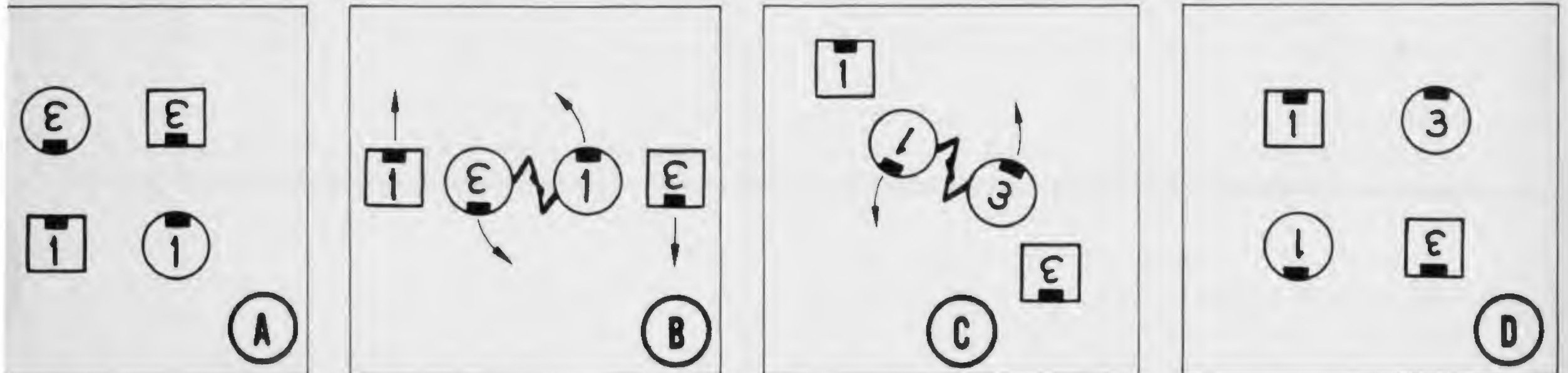
# TAKE A GOOD LOOK

## a feature for dancers

Callers: You will find some examples on page 45.



### Check Out the Movement Fan Thru



JOE: Barbara and I have noticed recently that there are a number of calls where the man or lady finishes his portion of the movement first, sometimes two, three or even four beats ahead of his partner with the awkward result that the person with the greater distance to travel often feels rushed.

BARBARA: This is compensated for in Spin the Top where those on the outside, having the greater distance to travel, move only a quarter of a circle or 90° while those making a tighter left hand turn in the center move three-quarters of a circle or 270°. Being the closest to the center those turning three-quarters of a circle can comfortably make their distance in the same time it takes the outside dancers to move one-quarter of a circle.

JOE: A movement like Spin the Top has *built-in* timing for the dancer and it works out quite well. Unfortunately this is not the case in all movements.

BARBARA: A good case in point is a call that has been getting quite a work out in our area recently—Fan Thru. We'd like to show you what we mean.

JOE: Starting with two facing couples (A) we each move forward a couple of steps as though we were about to do a Pass Thru.

Momentarily we are in a line of four dancers facing in alternating directions (B). From here the men need only to continue on another two steps before their part of the movement is through (C). However the ladies having taken left forearms do a Turn Thru which in itself takes an additional four steps. This means that by the time the ladies have ended (D) to stand beside their opposite they will reach their destination two beats after the men.

BARBARA: This is the point where I always sense a scramble. So many times I will feel that the other lady, working with me, is in a mad rush. It's as though she has the feeling that she's holding up the works and wants to get over this delay as quickly as possible.

JOE: The whole moral to our example this month is that when you come across these movements that stagger your timing — *take your time, don't panic*. Undoubtedly the caller will already have given his directions for the next movement by the time the men are finished with their part. It's up to the men in this case to delay until the ladies have completed their portion of the pattern. Actually an experienced dancer will do all of this automatically but sometimes when you're just starting out a little suggestion of this nature may prove helpful in the execution of a movement.



## The Dancers

# Walkthru

## DECEMBER DOINGS

**I**T'S THAT TIME OF YEAR when fir trees and carols and reindeer and children's laughter abound. Square dance get-togethers will turn into Christmas parties and a joyous time should be had by all.

Here are some odds and ends of ideas which may assist with some of your planning.

### Name Tags

A quick and colorful way to provide guest tags for your holiday parties is with Christmas tags. Be sure to use tags which are large enough to print the names legibly. Attach small gold safety pins to the hole generally punched at the top of such tags. Have an ample supply of these on hand during December and should you have any left over, you can always use them at home on the 25th.

### Table Decorations

Buy or accumulate cone-shaped paper cups (any size). Turn them upside down and cover with brightly colored paper. Glue the paper to the cup. Get "bow" shaped macaroni shells and spray with gold paint (or any color of your choosing). While still wet, sprinkle with "glitter". When dry, glue the macaroni to the cups. If you want fancier cups, glue sequins in between the macaroni.

These decorations are very colorful and could be given away at the end of the evening as gifts or prizes. While they take some patience and time to assemble, they may be made anytime prior to the dance and boxed away until needed.

### Hall Decorations

Make cardboard stencil patterns of various sizes of Christmas trees. Using these as guides, cut a quantity of trees from white and/or colored paper. For the smaller trees, you'll be able to stack paper together and cut several trees at one time.

Make a cardboard stencil for a snowman,

separating the parts for the body, head, arms, hat, etc. Cut these from brightly colored construction paper. Again you'll be able to make duplicate copies if the paper isn't too heavy. Use an assembly line of helpers to put the parts together with glue.

Attach these paper Christmas decorations to the walls or windows of your dance hall with masking tape. Fill in between with greenery from members' gardens, asking them to save appropriate clippings when they're doing their garden chores.

### A Christmas Theme

How about an evening built around candles? Invitations might include a drawing of a tree with its branches lighted by candles or the invitation might be cut in the shape of a candle.

At the hall place many different types of candles in appropriate places. Be aware of any fire hazard in doing this.

During the evening someone might tell a bit about the history of candles and Christmas and this could be followed with caroling. Conclude the singing with Silent Night with all the lights out. At this time pass out candles to each person. Have one individual light his candle and then his neighbor's and pass the lighting around the hall until all the candles are shining. At the end of the singing, hum one verse; wish everyone a Merry Christmas and blow out the candles to end the evening.

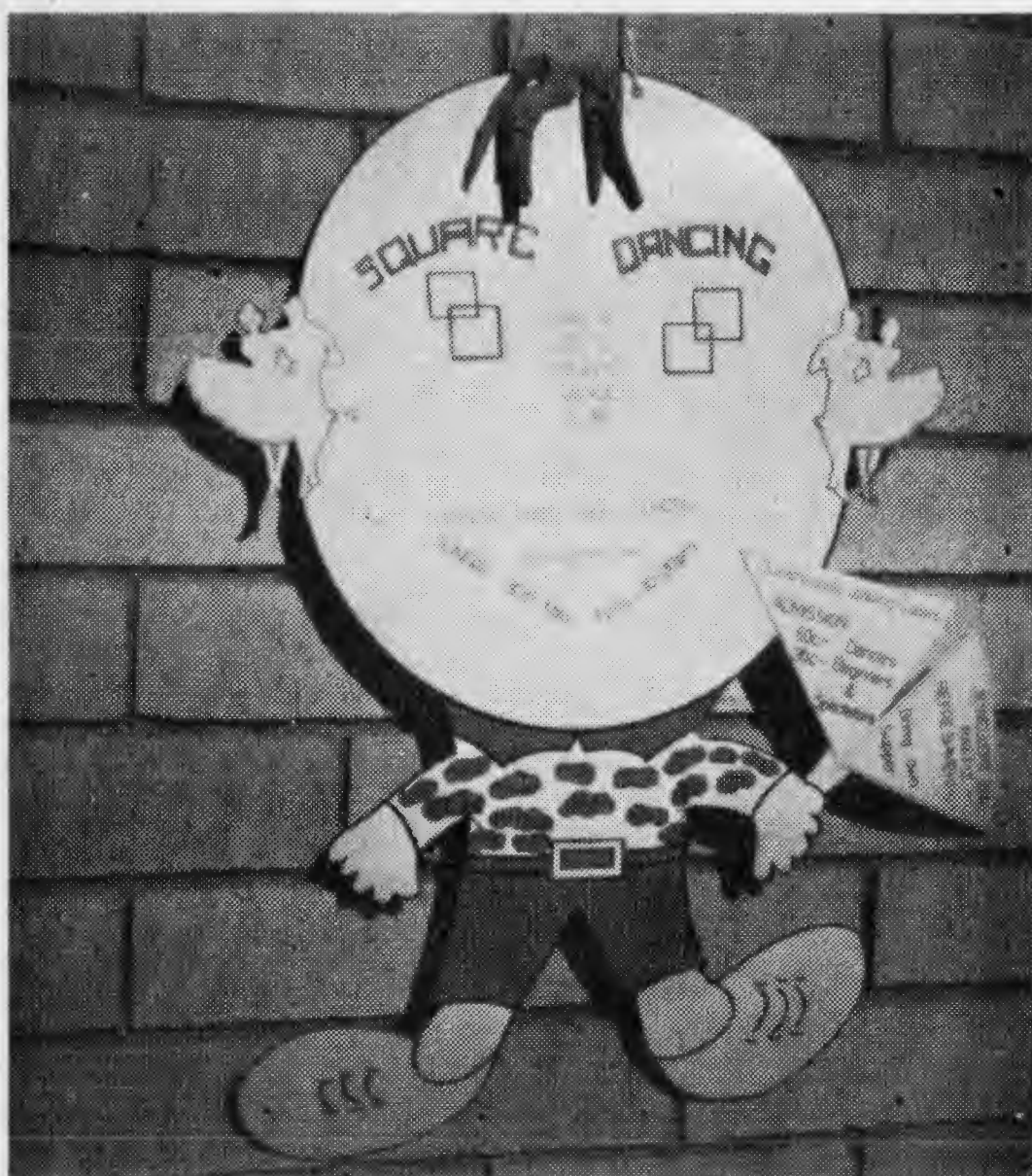
A few traditions involved with candles include the legend that tells about candles being put on Christmas trees in Germany to represent the splendor and beauty of the stars over Bethlehem. In Holland the old tradition was carolers strolling the streets carrying lighted candles. In homes in New England a bayberry candle was always burned on Christmas Eve to bring good luck to the family. Many churches hold candlelight services on Christmas Eve. Additional information can be obtained at your local library.



## CLEVER ADVERTISING

The Queensland Square Dance Clubs of Australia hold four combined dances each year, with each get-together being sponsored by one group. The Suzy Q Square Dance Club hosted the event held last May and with the help of the daughter of their club secretary, a poster was designed, made and distributed to the various clubs invited.

The poster (as you'll note from the photo) was extremely clever and made use of various



symbols of square dancing. A large dancer formed the outline for the poster. In his hand he carried a sign with pertinent information as to price, etc. Linked squares made his eyes; square dancing couples formed his ears; additional information became his nose and mouth and the words SQUARE and DANCING were shaped into eyebrows.

Needless to say the advertising captured the attention of all dancers seeing it and a record crowd resulted.

## ORDER OF THE BUSY BOOT

The Taw Twirlers of Pacific Grove, California, have come up with an ingenious and most



appropriate idea which they call the Order of the Busy Boot. An attractive, highly polished, wooden plaque in the shape of a shield has one half of a handsome leather boot mounted on it.

This award is presented to some club member who has been particularly helpful to the group and an inscription listing his contributions is attached to the plaque.

The idea was developed by club member, Bill Langford, who evidently uses his shoe repair shop for more than the normal trade.

## BADGE OF THE MONTH



Six miles north of Edmonton (Alberta, Canada) on Highway 28, you'll find the Guthrie School at Lancaster Park, and if you happen to be there on a Tuesday evening, stop in and dance with the Happy Hercs.

Formed in 1966 with many members being a part of the Armed Forces, the group wanted a badge with some shape different than the usual square or oblong design. The result was a miniature replica of the Hercules aircraft flown from the R.C.A.F. base in the area, and the happy name they pinned on themselves.



# SQUARE

## DANCING

### STAIRWAY

**F**OR THE PAST THREE YEARS, square dancing in Friendship Hall in Miamisburg, Ohio, has prospered under a plan which the dancers and caller/teacher, Jerry Helt, call the Square Dancing Stairway. Assuming the premise that a place should be provided for all square dancers to enjoy the activity, regardless of their experience, and that those graduating from class should have a place to dance before they get involved with club dancing, the groups involved have printed up guidelines in a small booklet. Excerpts from this booklet are given here for others to peruse.

#### Step #3 — More Advanced

#### Step #2 — Intermediate

#### Step #1 — Beginners Class

The three-step organization shown above is believed to be the ultimate goal to have more fun and better square dancing. This method provides a place for each and every individual square dancer, regardless of how much or how little he may choose to participate in this activity, dancing where he is the most comfortable and enjoying to the utmost one of the fastest growing and relaxing activities in our country today . . .

#### Step #1 — Beginners Class

Make an effort to attend class regularly as it is difficult to learn figures taught during your absence.

Be a good mixer.

Be willing to help others in anyway possible; volunteer for committees.

Never hesitate to ask for help on various figures.

Wear a "big smile".

# The WALKTHRU

After graduation, attend workshops and club dances where you are the most comfortable. Become a member of the Intermediate Square Dance group, if you desire. Remember you are just beginning to dance and enjoy the wonderful fun it offers and the many new friendships it extends.

#### Step #2 — Intermediate

The Intermediate Dance Club is basically a seasoning and stepping stone to better dancing, depending on the individual's desire to progress.

As members of the Intermediate Dance Club, make every effort to dance with the new class during its season; get acquainted with the new people and make them feel welcome to our club upon graduation.

When newcomers attend our Club dance, make an effort to dance with them. If a mistake is made, smile and remember you were once a beginner too.

Be willing to share the responsibilities of working on various committees. This will make our Club function more smoothly with less effort for everyone.

Circulate during an evening to welcome visitors and to maintain our reputation of being a friendly club.

Give yourself time to become a seasoned dancer. Learn all the basic fundamentals thoroughly. Dance where you are most comfortable for fun and enjoyment.

#### Step #3 — More Advanced

In essence this is the apex of the organization.

Each club member should make an effort to meet all the aforementioned requirements of class and intermediate dancing.

We should promote square dancing wherever we have the opportunity.

Make guests feel welcome; dance with them; set a good example.

Our image should be smooth dancing and good square dance styling.

#### In Conclusion

Dance for fun; dance where you are the most comfortable . . . Have a knowledge of the plateau you choose . . . Make the most of the fellowship that is available and the satisfaction which comes from being needed and wanted and, most of all, SMILE.



# SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

## THE CHRISTMAS THEME

"...ER...GOSH FOLKS...  
IT'S JUST WHAT I ALWAYS  
WANTED!"

"... I ENJOYED THE  
SINGING CALLS TO JINGLE BELLS  
AND RUDOLPH THE RED NOSE  
REINDEER... BUT A ROUND  
DANCE TO SILENT NIGHT?"

## THANKS TO

Gene Rich  
San Diego, California

We invite you to send in  
your suggestion for a scene  
in the Square Dance Diary.







## The Sets in Order AMERICAN SQUARE DANCE SOCIETY

### **EXTENDED BASICS PROGRAM READY TO ROLL**

Scheduled for mailing this month is the Caller/Teacher Manual for the Extended Basic Program of American Square Dancing containing full teaching outlines, illustrations and more than 650 drills and dances created for the manual by Bruce Johnson and Willard Orlich. The manual is expected to pave the way for a second plateau of square dancing. It follows closely on the heels of the basic manual which covers Basics 1 through 50 and is designed especially for those with a limited amount of time to devote to the activity. This extended program continues on and is engineered for those dancers with sufficient time at their disposal for a greater involvement in square dancing.

Also available after the first of the year are completion cards for the basic and the extended basic programs designed to recognize the new dancers' accomplishment in learning either the first 50 basics or basics 51 through 75. The cards also will serve the handy purpose of identifying dancers having completed these courses and will be particularly advantageous for those moving into a new area where they might not otherwise be known. Also available after the first of the year are the new teaching checklists presenting the basic 50 plateau on one side and the extended basics (51 through 75) on the other. Three-hole punched to fit the caller's class notebook, the basics are listed in their suggested order of teaching with ample space after each listing for the date in which the basic was introduced to the group, checking space for second teaching reviews, comments, etc.

### **REVISED BASIC MOVEMENTS HANDBOOK SLATED FOR MARCH '72**

The first basic movement lists printed by Sets in Order and designed to be given by caller/teachers to their dancers during the learning stages were issued more than fifteen years ago. Today these handbooks printed in 100,000 quantities several times each year reach virtually every new dancer as he enters his square dancing experience. The new-revised edition of this handbook complete with illustrations, index, glossary, etc. and slated for completion early in 1972 will have a new format. Instead of appearing in *family* categories the basics will be listed 1 through 75 exactly as they appear in the basic and extended basic caller/teacher manuals. In this way it will be much simpler for the new dancer to trace his own progress in the course without jumping from one section to the next.

### **COMPUTER SWITCH-OVER FAIRLY PAINLESS**

Except for a few minor catastrophes and the initial omission of all Canadian subscribers, the SIOASDS membership list conversion from addressograph plates to computer was made without incident last October. Starting with membership renewals effective this month all caller/teachers will be keyed in the new system and by the end of the coming year it is expected that we will have a complete computerized up-to-date caller-leader directory. It is neither impossible nor impractical that in the next year or so all of the Directory contacts, association presidents and editors of area square dance publications will be a part of an instant reference system.



# ROUNDS

## *for* Square Dance Clubs

*By John and Fran Essex, Dartmouth, N.S.*

**H**OW OFTEN HAVE YOU ATTENDED a square dance club where you see 75% to 100% participation by the dancers when the rounds are played between square dance tips? Not too often, we would venture to say. In fact, the normal would probably range from 20% to 50% of those dancers present. At least 50% of the dancers are not getting the enjoyment, satisfaction, and yes, the spice of life that this variety of rhythms provide. They are only benefiting from about two-thirds of the total program the caller has provided.

If you asked those sitting on the sidelines during the round why they aren't up dancing you would get a variety of answers ranging from, "I don't know that one" all the way through to the chap who says, "Rounds! I don't like them". Nine times out of ten what they all really mean is "Rounds? No one has ever taken the time to show me how". Therein lies the fallacy of our general round dance program of today. Imagine what would happen to our square dance activity if you were to take a potential dancer and walk him through a singing call, such as "Shindig in the Barn", a couple of times and then expect him to dance it and remember it when you put it on again next week. If each week you add another singing call or two, soon your new dancer is going to say "Square dancing! I don't like it". Again, what he really means is "No one has ever taken the time to teach me properly." Thanks to the standardization of basics and a fairly uniform course of instruc-

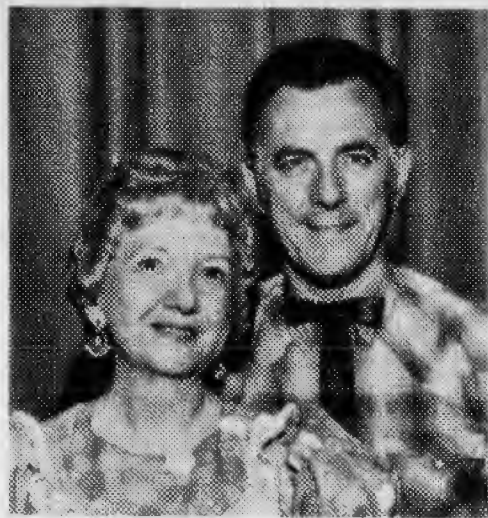
tion in those basics throughout the square dance world, this situation no longer applies to our square dancer but it most definitely does to our potential round dancer.

If we want our dancers to have the capability of enjoying 100% of our program, then we must place as much emphasis on the round dance basics as we do on the squares so that they feel comfortable with them and confident that, given a reasonable pre-cue, they should be able to dance any square dancer's round. The responsibility for this lies with the caller (and here we are speaking as a square dance caller). It isn't something you can pawn off on a round dance couple who dance with your club. Before rounds become a pleasant and welcome part of the overall program, your dancers have to hear it coming from your own lips, Mr. Caller, not from someone else. In their eyes you're the greatest. Prove that you are by broadening your calling ability to include the ability to teach round dance basics and cue the square dancer's rounds, if you can't or haven't been doing so.

Let's take time out from the mad rush to call the latest and greatest new square dance brainchild to learn to do something that will pay far greater dividends. You will find a much smoother dancing club and a much happier club as you provide them with a well "rounded" square dance program.

*Reprinted from Canadian Dancers News, April, 1971.*





*Alf and Elisabeth Evans —  
Burnaby, British Columbia*

**W**HEN ALF BEGAN HIS TEACHING career in 1948 he and Elisabeth "took up" square dancing with the P.T.A. at his school. They were immediately attracted to the rounds which were taught in conjunction with the squares at the classes.

In 1961 their first round dance club was formed at the request of dancing friends and bore the name "Twirl-A-Rounds". This group was just recently disbanded and replaced by another group which was organized as an easy level club. The Twirl-A-Rettes have now progressed to more advanced dancing.

Alf and Elisabeth have worked with young people since 1965 when they began teaching round dancing to the local teen square dancers. They are still busy with the young people, teaching both teens and pre-teens.

In the beginning Alf and Elisabeth held beginner classes in square dancing with Alf doing the calling and at which basic round dancing was taught. They soon realized the need for fundamentals in steps, styling and technique and offered an annual class in basic round dance steps rather than just the teaching of dance routines.

Alf and Elisabeth have taught rounds at five of the six Western Canada Jamborees and recently were in charge of the workshops and clinics at the Spring Manning Park Square Dance Weekend. They are almost regulars at the Manning Smith Institutes, having attended four sessions. In 1971 Alf and Elisabeth were appointed round dance editors for the new national publication, *Canadian Dancers News*.

Alf is an elementary school principal now and Elisabeth writes a monthly column for the *Valley Circle*, the local square dance magazine. They have a son, two daughters and three grandchildren. Among the dances writ-

ten by the Evanses are Whipped Cream, You Alone, La Pulga, Georgy Girl, Seattle is Fine and For you.

## ROUND DANCING in Germany

*By Al and Betty Albertson*

**A**LL EUROPEAN JAMBOREES and roundups program 2 rounds between square dance tips, one a mixer primarily for square dancers and the other an easy or intermediate round. Most of our special dances are also now programming 2 rounds between square dance tips.

Normally the rounds taught are about 6 months behind the States, as we almost have to be sure that the round is going to stay around for awhile, or at least that it is one chosen by numerous areas as their Round of the Month.

We are attempting to cut down on cueing in Germany. Presently we have been cueing the round completely through the dance. We are now starting to cue only one or two times through and then dancing the rest of the dance without cues. However cueing is necessary here due to the distance involved in clubs and the shortage of instructors. A good share of the dancers only get to round dance at the quarterly jamborees and roundups.

Our main problem at present, and one that probably will always be with us, is that we do not get the dancers interested in rounds until they are almost ready to leave for the States. By the time they become interested in square dancing, attend a class and then feel up to trying rounds and go through another class, they are ready to rotate. That is the main reason we try to teach dances presently being done in the States and then only easy and intermediate dances. Very few individuals arrive here in Germany who have completed a square or round dance class.

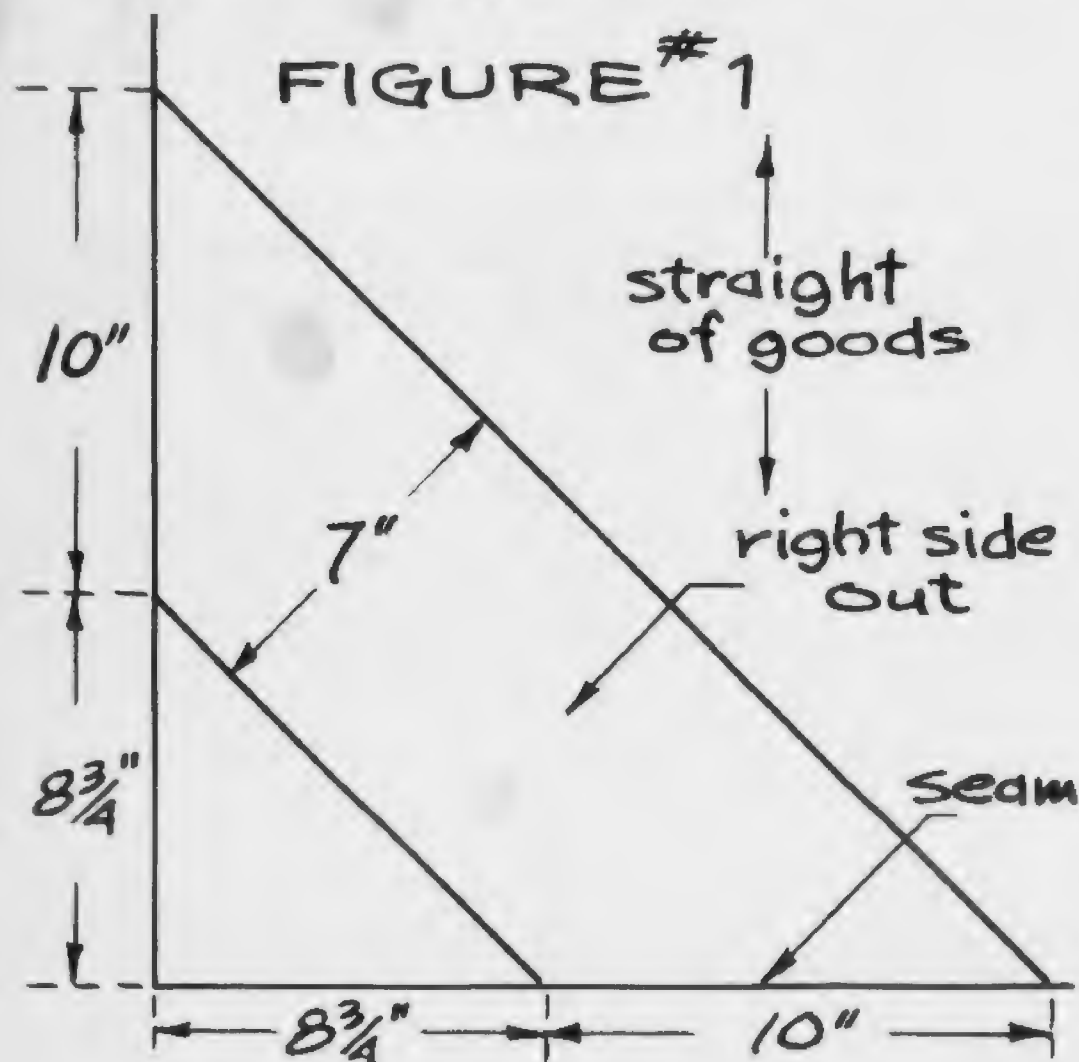


# Ladies on the Square

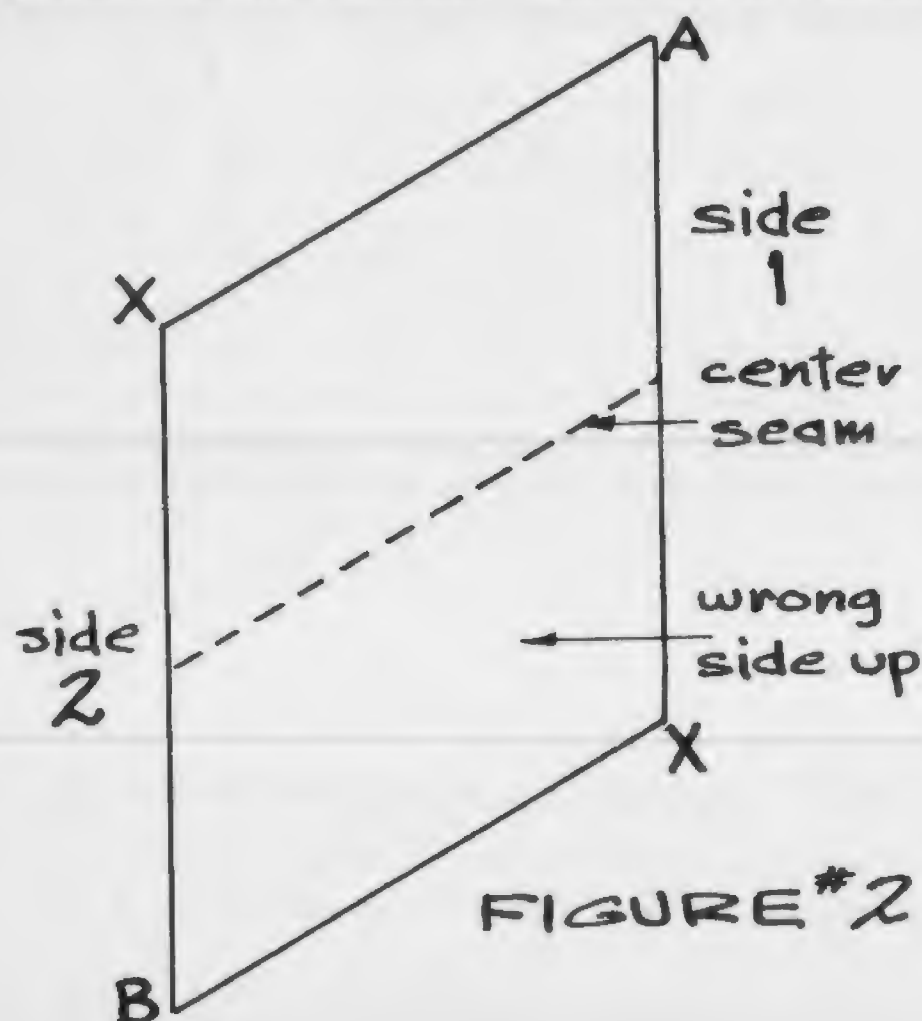
## Two Types of Ties

**W**ITH CHRISTMAS JUST AHEAD of us here are two gift suggestions you might like to try. Both are men's ties. If you're the handy type you can make your dancing partner or caller happy with one of these.

**THE SCARF TIE** as made by Lorraine Melrose of Walnut Creek, California.

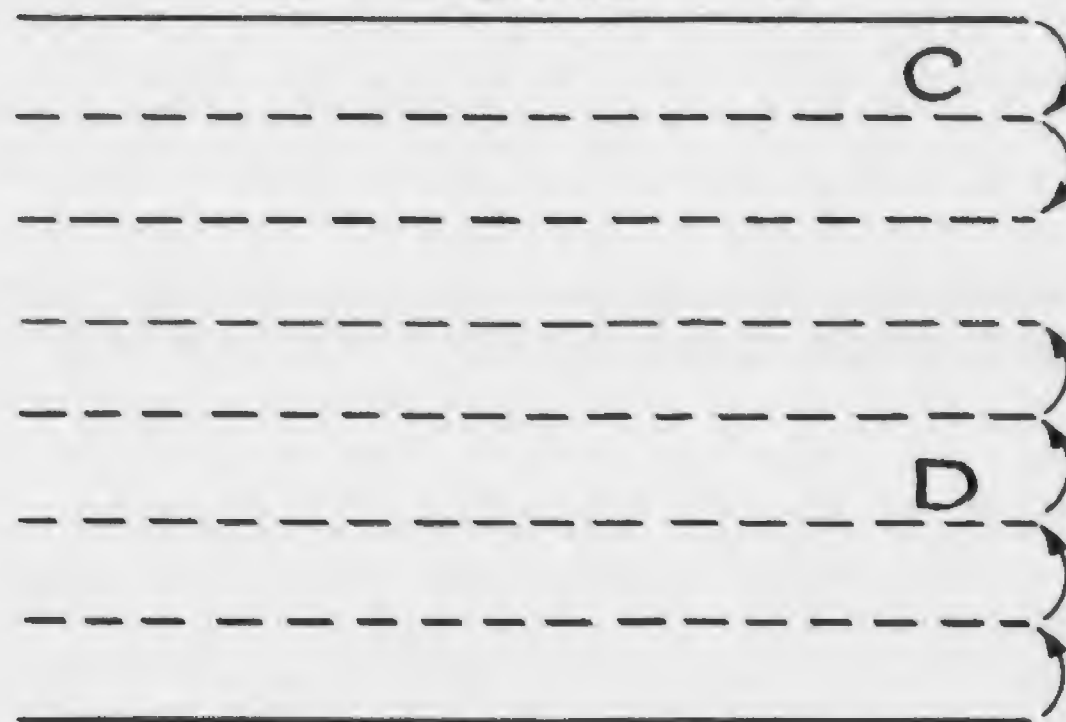


Draft a paper pattern as shown in Figure #1. You will need approximately 20" of 45" material. The tie is made on the bias and may be pieced in the middle which saves yardage.

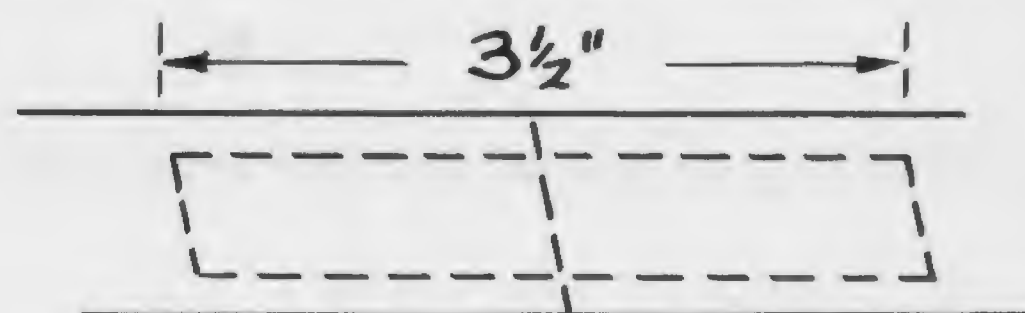


**Hemming:** Use small hemmer foot. One method of producing a nice hem is to start at Point A and hem halfway along Side 1. Then start at Point B and hem along Side 2 to Point A. Next finish Side 1 to Point B. This helps to finish the two points more neatly. Round the two corners (x) for greater ease of sewing. See Figure #2.

**FIGURE #3**



**Folds:** Number of folds vary, from 3 to 7. Finished width after folding should be approximately 3/4". For 7 folds see Figure #3. Start with outer edge, folding in. Do C; then do D; then fold the two together in the middle. Next stitch a section approximately 3 1/2" in length in center to hold folds. See Figure #4.



**FIGURE #4**

**THE BOW TIE** as described by Mary Ann Johnson in *The Roundup*, official publication of The Square Dance Federation of Minnesota, Inc.

**Materials Needed:** 1 metal bow tie clip  
1 piece of fabric 10" long by 2" wide  
1 piece of fabric 12 1/2" long by 1 1/2" wide  
1 piece of fabric 2" long by 1 1/2" wide

Fold the 10" piece of fabric in half with the right sides together. Stitch a half-inch seam so that you have a long narrow tube, 10" long and 1" wide.

(Please turn to page 51)



# •Chapter twelve



*continued*

*Variety*

*By Don Armstrong, Grand Cayman, B.W.I.*

*Don Armstrong, who firmly believes that "variety is the spice of square dancing", discussed several ways of obtaining variety in calling in the previous issue. This month he continues with thoughts on variety in singing calls and programming.*

## **Variety Within Singing Calls**

Many of the same suggestions contained in the previous section can also apply to the use of singing calls. There are, however, some additional things to be considered here. The concept of using a patter call to teach a basic or action which is planned for the singing call to follow is intentional sameness and should be reserved for class use and not the evening of non-workshop type of dancing. There are so many basics available to use, it seems really a little lazy on the part of the caller to use the same basic theme in both the patter call and the singing call *when they occur in the same tip*. If the caller, in attempting to avoid a walk thru, wishes to use a particular action in a patter call first, he could achieve better variety by not using the same action in the singing call which immediately follows, but by planning to use it in the singing call which will occur in the NEXT tip. Again, the same pitfall of similar basic themes can show up in one singing call which follows another, even in the next tip. There are too many good singing calls which can be used to avoid this situation. Plan variation of basic theme actions tip-for-tip throughout the program.

A very simple method of insuring variation in the sound of the music is to use singing call records each recorded by a different company. This is not difficult and almost always works—try it and see—simply use a different label for each singing call throughout the program. One other small point may be brought up here. Some callers fail to go back and use some of the older dances. The use of one "golden-oldie" each program is very nice, providing excellent variety in basic application and in music, as both were enough different 10 years ago to guarantee very pleasant variety. (Ten years is a good guide. To some dancers they are brand new!)

## **Variety Within Programming**

Assuming that a dance program has excellent variety within itself and incorporates the use of varied patter and singing call squares, a couple of mixers (one in two-step rhythm and one in waltz rhythm), a contra or two, a nice selection of do-able rounds in two-step and waltz rhythm, perhaps a no-partner dance or a free waltz or fox trot, there are still some possibilities for variety. In other words, even a perfect program still can be improved by variation between the programs from week to week or program to program.

The use of party themes is an excellent way to improve the variety within the season. How about a special party on Halloween, Thanksgiving, Christmas, a

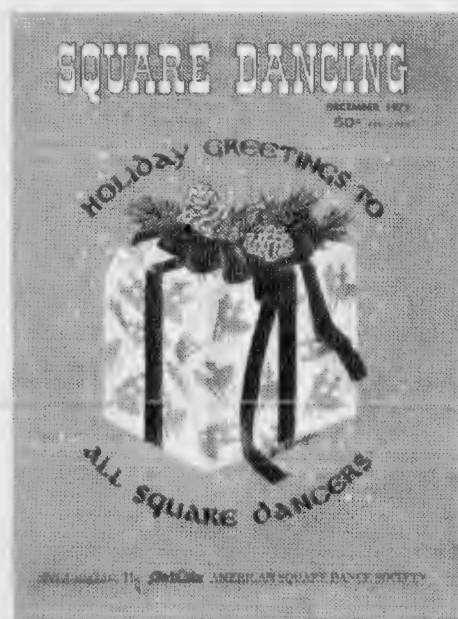


thank you night for previous or outgoing officers, a club birthday or anniversary, a swap or combine-callers-night with another club, a crazy hat night, etc.? Programs need planning to make them better, but season program planning is also part of the deal. And, when planning a season dance, why not do a program one night that is totally different within itself. An intermission for refreshments in the middle of the night instead of at the end is an obvious answer. Think about a program now and then that could start with 15 minutes of request rounds, or a change in the format itself. For example, if the group normally does 2 squares and 1 round, once during the year do 3 squares (shorter) and 2 rounds. Now and then finish with a very simple goodnight mixer circle, or a goodnight waltz, or start the program off (especially on guest nights) with a quickie mixer. Once a year a night of all request singing calls is fun, and our grandfathers got lots of mileage out of the oldie "Ladies Choice." When did YOUR group do that last?

Variety is something which takes thought, and it sometimes takes research. It almost always requires effort on the part of the leader. It is not easy to do, but it is worth the effort. Variety improves a caller, a round dance teacher or leader because it usually results in a far more versatile person who can plan better programs and then put them into use. The results of this work are very far-reaching. Dancers dance longer, clubs are happier and membership has less turnover. But variety does not just happen. It must be strived for and can also be overdone in a single area. This creates problems just as too much ice cream ruins a fine full meal.

Variety does not mean "new" and it should always be remembered that the individual things which create variety must, within themselves, be GOOD. Add things to create variety because they are good, and NOT just because they are different or new to the group. Variety does NOT mean added basics in any form of dance, it does NOT mean more complexity. It is arrived at by adding different, good, do-able things; by improving calling style; by improving the leader's ability to utilize more music, different music, and different formations. It stems from a desire to make dancing more fun for more people for longer periods of time. It also takes cooperation on the part of the dancers. It's like tasting a new recipe, and they've got to taste it to find out how good it is.

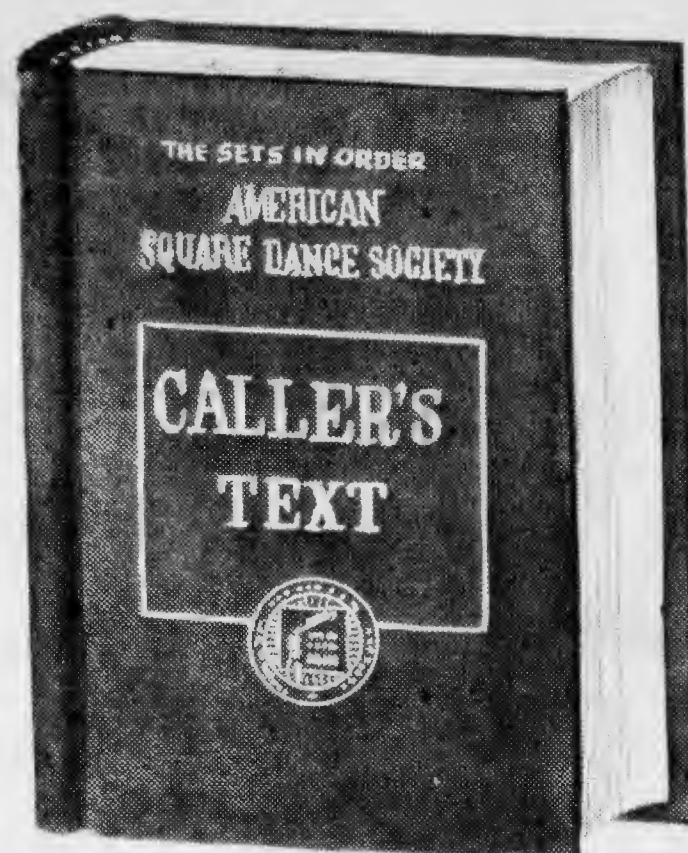
Variety IS a spice. A good chef uses spices to enhance his meals, but he first makes sure his food is basically good, then he carefully chooses the proper spice to add at exactly the right moment to improve that food, and serves his food at the right pace so that those who are eating can enjoy and consume it. The result is an excellent meal that all could enjoy. Remember the chef as you plan to improve your variety. "Variety is the spice of life that adds joy to the dance."



This completes the second year and the twelfth chapter in the Caller's Textbook. A complete run-down of the material covered so far and of the various contributors starts on the next page. In the coming months more of the nitty-gritty of square dance calling and teaching will appear as a part of this project. Outstanding callers and teachers will dig deep into their own experience and knowledge to offer suggestions and helpful advice to the square dance callers and leaders of the future.



# The *new* Caller Text



**A**T THIS STAGE OF THE GAME the caller's textbook which started its monthly run in January, 1970 has now completed its second year and its 12th chapter. Designed as a helpful guide to new callers and teachers, the editors of SQUARE DANCING magazine have gone to some of the outstanding leaders, many

of them specialists in particular fields, to build a textbook which will eventually be available as a single volume. Leaders in recreation, veterans in the field of training new callers, specialists in voice, engineers, teachers and top performers have contributed chapters so far in this special production. Here is a recap on the completed portion of the text.

## Preface—*Some Thoughts on the Responsibilities of The Caller by Dorothy Stott Shaw*

Included in this section are eight major points. (1) The caller needs to understand the simplest principals of dancing—in depth. (2) He needs to understand music to a considerable degree. (3) It must be very clear to him that the instrument for which he is personally responsible is his voice. (4) He has to be a better-than-tenth-grade geometrician! (5) He needs to be a fairly good electrical engineer! (6) It is essential that he be a psychologist. (7) He must also be a diplomat. (8) He must have an open mind. He may be 87 years old by the time he has accomplished all of this but by that time he will be a very important fellow indeed, and will have completely forgotten how it feels to be personally ambitious and gloriously selfish!

## Forward—*What It Takes to Be a Caller by John Kaltenthaler and Bob Osgood*

He must have a deep and gnawing urge to call. He is a technician, a janitor, a soother of ruffled feelings, an optimist. He is an entertainer, a master of ceremonies, a humorist, a showman. He is all of these and more. But, if he is to be a successful caller, he must be a true, bona fide, first-class, dedicated human being who loves people, loves square dancing and loves life.

## Chapter one—*First Things First.*

The new caller must start by doing. He must find some people to call to, locate a spot where he can take his people, locate a record player, a means of voice amplification and some record accompaniment music. And, he should have available some "ammunition" that he is going to call.

## Chapter two—*The Science of Calling by Ed Gilmore*

In order to call, the caller should understand the definition of the words *movement*, *command*, *figure*, *timing*, *fill*. He should also know the meaning of *beat* and *phrase*.



### Chapter three—*Music by Bruce Johnson, Jim Mayo and Norm Wilcox*

Throughout the history of man, dancing has involved matching the movement of the dancers to the beat of rhythm. This chapter discusses rhythm, tempo, melody, harmony and phrasing.

### Chapter four—*Voice By Ardy Jones*

The caller's voice is his single most valuable and irreplaceable possession. How he develops his voice and how well he uses it in calling largely determines his calling effectiveness and appeal to dancers.

### Chapter five—*The Caller's Wife.*

Contemporary square dancing essentially is a couple activity. Few recreations have so much to offer the married couple. The caller's role as leader also is a husband-and-wife joint responsibility, a team situation in which each has his own role to play.

### Chapter six—*Leadership by Lee Helsel*

Leadership in square dancing is one of sharing; the caller and dancer alike provide leadership. The caller's area of leadership concerns the actual calling when he has a mike in his hand and his assistance in helping the group to meet and attain their goals. The caller, by virtue of his commitment to the square dance picture, provides the continuity of leadership that is impossible to obtain as a dancer.

### Chapter seven—*Teaching by Dave Taylor*

It is the inescapable responsibility of a caller to be a teacher at all times. His directional commands instruct dancers and guide them to desired destinations. Teaching of any kind requires some basic understanding and preparation on the part of the instructor. In order to be successful, teachers must have the complete command of their subjects.

### Chapter eight—*Sound by Roland T. Onffroy*

Your sound system is the very important link between you and your dancers. With this piece of equipment you "get your message across"; your personality is projected through it. Out of its paper cone speakers come the gay music and the called directions which lead to the fun of square dancing. Your sound system may be the most expensive and the finest quality on the market, but unless you know how to use each control knob and know what it does, you may not be getting the most out of your investment.

### Chapter nine—*Introducing Styling by Bob Osgood*

Teaching a person the basics of square dancing is one thing. Teaching comfortable dancing and correct styling is something else. It's not just a case of pouring in as much information as possible and hoping that a good portion will stick. It's providing a foundation that the student dancer may rely on as long as he dances.

### Chapter ten—*The Use of "Zero" Movements and "Equivalents" in Calling by Jay King*

A *zero* movement is a short series of calls that returns the square to the same relative set-up (and "shape") it was in when the zero movement began. An *equivalent* is a call or short series of calls that has the same positioning and effect as another call or short series of calls. This chapter discusses both zeros and equivalents in depth.



## Chapter eleven—*The Caller as a Leader* by Jim Mayo

Square dance callers are more than directors of dancing, they are leaders of people. Callers are regarded by dancers as authorities on dancing and most callers are more experienced in the total dance program than are most dancers. This chapter is directed toward helping club callers to be effective in their leadership.

## Chapter twelve—*Variety* by Don Armstrong

Variety is the spice of life that adds joy to the dance. The author presents a number of suggestions for ways in which programs may be changed and supplemented by giving consideration to music, the available dance forms and calling styles.

# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Wrap-up Square Dance Week '71

*This resume of Square Dance Week 1971 is based primarily on news sent in to us and received by October 21. In the reports that follow, the portion in italics indicates the dates and observances for the various areas. In later issues we'll report more in detail on other Square Dance Week activities.*

*The following states had sent in no report by press time but orders of posters and bumper strips indicated the dates September 20-26—Kansas, Louisiana, Maine, Maryland, Massachusetts, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Mexico, North Carolina, North Dakota, Oklahoma, Tennessee, West Virginia and Wisconsin. So far no indication of participation from Arkansas, Rhode Island or Vermont.*

### Alabama

September 20-26 Mayor Hinton issued a proclamation for the city of Tuscaloosa, dated September 9. Two clubs in the area were featured in newspaper articles. Letters were sent to 1 local TV station, 4 local radio stations and both local newspapers. Some helped, some didn't . . . Mayor Seibels proclaimed October 4-9 as Square Dance Week in Birmingham on September 3.

The 19th Annual Azalea Trail Festival will be held in Mobile on February 18th and 19th. Ken Bower will call on Friday night with Don Franklin scheduled to take over the mike on Saturday afternoon and evening. Manning and Nita Smith will be in charge of the rounds and live music will be provided by the Rhythm Outlaws.

—Jimmy Harris

### Alaska

September 20-26 Proclamation by Governor Egan dated August 27.

### Arizona

September 10-19 Governor Williams signed a proclamation on September 9 . . . Valley of the Sun Square Dance Organization held a kick-off revue to start the week on September 10. All 14 member clubs participated.

Dancers in the Southwest got out their best duds and polished their shoes for just about the biggest square dance festival in the area on November 7. The Copperstate Festival was held on the last day of the 1971 Arizona State Fair at the Coliseum and Exposition Center in Phoenix. Dancers were treated to live music, multiple callers, and entertainment by Roy Rogers and Dale Evans with the Sons of the Pioneers, the Gospel Singers and others. The Valley of the Sun Square Dance Organization hosted the event.



### **California**

**September 12-18** Governor Reagan signed an official proclamation . . . Resolution HJ-543 introduced by Representative Charles Wiggins April 6 . . . Reports of activity throughout the state.

On December 5 the California State Square Dance Council will hold a one-day trial dance at the Anaheim Convention Center in Anaheim. The dance is being held to test the facilities and to give Council financial support to hold the State Convention on May 19-21, 1972. Bob Van Antwerp and Bob Fisk will call the tips and Harmon and Betty Jorritsma will be in charge of rounds. All dancers in the area are urged to come out and give their support to this project.

### **Colorado**

**September 12-18** Week proclaimed by Governor Love as "Learn to Square Dance Week" . . . Shopping center dances held throughout the state.

### **Connecticut**

**September 20-26** Official proclamation was signed by Governor Meskill on August 19 . . . First Town Selectmen of Preston and Ledyard signed declarations for both towns making the week an official one and announcing square dance classes in both areas . . . Ledyard Squares participated in the 3rd Annual South-eastern Square and Round Dance Festival which was held on September 26, coinciding with Square Dance Week.

Nautical Wheelers Club of Madison was named Club of the Year by the Connecticut Association of Square Dance Clubs. The award was earned by the group having at least one square of dancers visit the other 43 member clubs during a 12-month period. The Club of the Year Banner was presented to club president Joseph Lepage at a dance held November 12 at the Copse Road School in Madison. Ed Rutty is the club caller.

### **Delaware**

**September 20-26** Official proclamation issued by the Governor.

In order to demonstrate that they can become involved in worthwhile projects, the teens in the Wilmington and Elkton, Maryland area are sponsoring the Toys for Tots benefit dance on December 5 from 2 PM to 5:30 PM. The dance will be held at the Mill Creek Fire Hall

in Marshallton, Delaware and admission to the dance is a new, unwrapped toy.

### **Florida**

**September 20-26** Governor Askew signed official proclamation August 24.

### **Georgia**

**September 20-26** Governor Carter signed Executive Proclamation in August . . . Augusta's Mayor Beckum signed proclamation September 10 . . . Street dances, a Young Peoples Square Dance, Open House held during the week in Augusta . . . Square Dancers' Fall Roundup Ball held just prior to Square Dance Week in Augusta.

### **Hawaii**

Mayor Fasi of Honolulu signed an official proclamation. No dates were given.

### **Idaho**

**September 20-26** Square Dance Week observed by proclamation of Governor Andrus . . . Local TV stations contributed public service announcements . . . One TV station dedicated the "This is Idaho" show to square dancing . . . Area Three of the State Federation held a parking lot dance emceed by Mel Cook as dancers handed out promotional material to spectators.

### **Illinois**

**September 20-26** Governor Ogilvie officially proclaimed Square Dance Week on June 1st . . . Mayor Daley signed a proclamation June 29 for the city of Chicago . . . Berwyn Moose Lodge and Shufflin' Shoes Club held a family square dance in observance of Square Dance Week . . . Kiwanis Illinois Iowa District of Kiwanis International supported Square Dance Week . . . Mayor Fitzgerald proclaimed Square Dance Week official in Burbank.

### **Indiana**

**September 20-26** The Governor issued an official proclamation . . . Double H Square Dance Club held a kick-off dance September 19 at the Greentree Mall in Clarksville to promote the week. It was suggested that all dancer associations might contact shopping malls next year and reserve them for dancers and callers. In that way square dancing could be held each night of Square Dance Week in all areas.

### **Iowa**

**September 20-26** Proclamation issued by



Governor . . . Mayor Jessen of Atlantic signed a proclamation August 16 . . . A large sign across highway in Atlantic publicized Square Dance Week . . . Exhibitions were held each night and a free block dance was arranged for . . . Local newspaper and radio station gave much free publicity.

#### **Kentucky**

September 20-26 Proclamation signed by the Governor.

#### **Michigan**

September 12-18 Proclamation issued by Governor Milliken dated July 22.

#### **Minnesota**

September 12-18 Official proclamation issued by Governor Anderson dated August 4 . . . Mayor Taveggia signed a proclamation declaring September 20-26 as Square Dance Week in Hibbing . . . A window display in the public library featured badges, photographs and square dance publications . . . Posters were displayed in every store where possible . . . Many articles appeared in the local paper featuring square dancing.

#### **New Jersey**

September 19-25 Proclamation by Governor Cahill signed June 15.

Tenakill Twirlers of Northern New Jersey are celebrating their 20th year as an active club. Starting with a "whing ding" in September, the club has scheduled various special events for the coming year.

Jersey Shore Promenaders of Sea Girt will sponsor several open dances in the coming months. January 8, 1972, Curley Custer will call, followed by Gary Shoemake on February 26 and Ken Bower on April 10. All dances will be held at the Edith Griebeling School, Havens Bridge Road, Adelphia, N.J. starting at 8:30 PM.

#### **New York**

September 19-25 Governor Rockefeller signed an official proclamation August 2 . . . Oneida County Executive Harry Daniels proclaimed September 13-19 as Square Dance Week in the County . . . News releases were sent to 6 TV stations, 13 radio stations and 5 newspapers in this area . . . Telecast of the first class night arranged by Swinging Squares and a radio talk show was broadcast . . . Syracuse area ordered bumper strips and posters for the week of September 12-18.



Square dancing activities were featured in a display at the Hibbing (Minnesota) Public Library as part of Square Dance Week observance.

#### **North Carolina**

The 11th Annual Winter Wonderland Festival, sponsored by the Wagon Wheelers of Shelby, will be held Dec. 3 and 4 at the City Park. Ron Schneider and Jerry Helt will call the squares with rounds under the leadership of Frank and Phyl Lehnert. Write Winter Wonderland, P.O. Box 313, Shelby, N.C. 28150 for further information.

#### **Ohio**

September 12-26 Governor Gilligan signed proclamation designating Square Dance Week . . . Mayor Mathna proclaimed September 20-26 as Square Dance Week in Lorain.

Lima Area Council of Square and Round Dance Clubs held their 12th Annual Fall Festival at the Allen County Fairgrounds. Louis Calhoun was the feature caller, ably assisted by several local callers. Round dance workshops were conducted by area teachers.

Frank and Phyl Lehnert were featured at the Lima Fun Dancers ROM 3rd Anniversary party. The event was held November 21st from 2 to 8:30 PM at the Lima Y.M.C.A. gym.

—Lou 'n Darlene Fair

#### **Oregon**

September 20-26 Display of bumper strips and posters (only information available) . . . City of Medford proclaimed September 12-18 as Square Dance Week.

All of the various committee heads have been working feverishly to make the 4th Far Western Square Dance Convention the best ever. Although the event is not scheduled until July 13-15, 1972, Round Dance Coordinators Bud and Shirley Parrott and Frank and Mary Robinson have planned a round dance program that will insure the greatest dancing pleasure during the convention. Two innovations planned are: The allowance of time for





Augusta, Georgia Mayor Millard Beckum presents Square Dance Week proclamation to Richmond Reelers presidents Dan and Mary Martin (left) as John and Bea Molik, president of Interlocken Squares join in the ceremony.

teaching a round based on its difficulty and a class for callers and others interested in how to read and interpret the cue sheets which accompany round dance records. Parade Chairmen Bill and Ardell Eppers have the parade route all lined up and are anxious to receive as many entries as possible for this event. Plans are also underway for a complete Teen Program under the direction of Avis Robertson, Chairman. All activities of the Far West will be under one roof, in the air conditioned Coliseum in Portland.

#### **Pennsylvania**

**September 20-26** Governor Shapp signed the official proclamation August 25 . . . Copies of a proclamation were sent to the Mayors of St. Mary's, Ridgeway and Emporium requesting their respective signatures . . . Resolution H.J.697 entered into Congressional Record.

Thirty new couples attended the kick-off dance of a new group at the Athens Elementary School, Athens, Pennsylvania. Tom and Ruth Jones (members of the Soaring Twirlers of Elmira, N.Y.) labored mightily all summer promoting square dancing and signing up these couples. Jean Alve, caller for both groups, called an exhibition tip for the 8 couples from the Soaring Twirlers who came by to help the new group get off to a good start.

The first big affair of a brand new dancers association was held November 27 at Dallas High School, Dallas, Pennsylvania. The Fall Festival of the Penn-York Square Dance Clubs Association combined afternoon and evening dancing with dinner served between the dance sessions. Such well-knowns as Dick Jones, Harry Lackey, Jim Adams, Red Correll, Carl

Hanks, John Kaltenthaler and Dot and Murray Truax were on hand to provide the calling and handle the round dance portion of the affair.

#### **South Carolina**

**September 20-26** Governor and mayors of several cities signed proclamations.

The big event in August in South Carolina was the campout and Bar-B-Que of the newly formed camping and square dance club, the Kampfire Kickers. 175 pounds of pork was cooked over an open pit and served to all campers as well as visiting square dancers who came from many areas throughout the state. After the feast 12 squares danced in an open pavilion in the State Park to the calling of John Inabinet while several squares watched. Later the group gathered around the campfire and enjoyed coffee and sandwiches of left-over pork. Sounds like a big boost for square dancing in the South Carolina area.

—Marvin Craig

#### **South Dakota**

**September 20-26** Official proclamation signed by Governor Kneip September 17 . . . Newspapers and radio gave good news coverage.

#### **Tennessee**

Barnlofters Club of Nashville will hold their Third Night Owl Dance on New Year's Eve, Dec. 31 at 8:00 PM. Callers will be Bill Burkepile assisted by Cal Golden.

—Bob Cunningham

#### **Texas**

**September 20-26** Indicated by bumper strip and poster orders . . . Mayor Henry of Tyler issued a proclamation designating September 20-25 as Square Dance Week in that city.

Square and round dancers of Texas are working on a "Six Flags Over Texas" Cookbook to be compiled and published for the 23rd National Square Dance Convention which will be held in San Antonio in June, 1974. John and Vivian McCannon have been named Chairmen for the National.

McAllen, Texas, will be the site for the 11th Annual Texas State Conclave on March 4, 1972. Hosted by the Magic Valley Association, it will be held at the McAllen Civic and Tourist Center.

#### **Utah**

**September 22-28** Governor Rampton proclaimed these dates for Square Dance Week by official proclamation.



### Virginia

*September 13-19 Peninsula, Tidewater and Richmond area associations observed these dates . . . A kick-off dance was held September 12 with Senator Henry Howell leading the grand march . . . Letter stating week of September 12-18 was recognized by the Governor.*

When Santa visits the underprivileged Peninsula children this Christmas it will be with the help of Peninsula square dancers. Several hundred toys will be donated for this project at the Annual Toys for Tots dance sponsored by the Peninsula Square and Round Dance Association. Local dancers will also collect new and serviceable toys and make minor repairs to toys in support of the annual Marine Reserve Toys for Tots Drive. Tan Lee will call for the charity event which will be held Dec. 4 at Ferguson High School in Newport News. Sam and Marge Houser will handle the rounds.

Blue Ridge Twirlers of Winchester will hold a New Year's Eve dance at Frederick Co. Jr. Hi School. Donations will provide ham sandwiches and lots of square dancing fun. Curley Custer, a great favorite of the club, will call the squares. Send reservation requests to Helen and Winston Baker, Rte. 6, Box 458, Winchester 22601.

### Washington

*September 20-26 Governor Evans officially proclaimed these dates for Square Dance Week.*

A highlight of the 21st Annual Washington State Square Dance Festival was the presentation of the Harry McGregor Memorial Award to J. V. and Bert Fletcher of George, Washington. Awarded annually to a person or couple who have made an outstanding contribution to the promotion of square dancing and who have devoted time and energy to many phases of our activity, the Fletchers certainly meet these qualifications. In fifteen years of dancing they have held fourteen elected offices from club level through the presidency of the State Federation.

### Wyoming

*September 12-18 Mayor Shelton issued a proclamation declaring these dates to be observed in Laramie.*

Casper Caper Cutters will hold their annual Holiday Hoedown Dec. 18th. This is an all callers dance to be held at the Thompson

Museum, 700 Platte Avenue, Mills, Wyoming. Bruce Thompson will emcee the dance which starts at 8 PM and will be followed by an after party. The Caper Cutters dance at this location winter and summer to the calling of Bruce Thompson and invite all dancers to come and dance with them.

### Canada

*September 20-26 These dates were observed by British Columbia, Manitoba, Nova Scotia, Quebec, Ontario and Saskatchewan . . . Toronto and District observed September 12-18 as Square Dance Week . . . In Nova Scotia Premier Regan and Mayors O'Brien of Halifax and Thornhill of Dartmouth issued official proclamations . . . Local radio and T.V. stations gave coverage to the observance.*

### Overseas

*September 20-26 The Canal Zone and New Zealand chose these dates . . . The European Association of American Square Dance Clubs observed September 12-18 dates . . . Capt. Ruxton, Commanding Officer at the U.S. Naval Communications Center in the Philippines Proclaimed September 20-26 Square Dance Week . . . Members of the Tropicades Square Dance Club participated in 10 consecutive nights of dancing and exhibitions in observance of the Week.*

### Guam

*September 12-18 Dancers from Tradewind Squares and Flying Squares held activities throughout the week, spreading the word about square dancing on Guam . . . Two squares of dancers performed on TV . . . Exhibition was held during halftime of the football game between Andersen (AFB) Bombers and the NCS Bluedevils.*

Andersen AFB was the setting for the double ring wedding ceremony of Miss Janet Romero and P.O. 2 William Glover. The unique ceremony was a blend of traditional rites and special square dance dialogue composed by the bride and groom. The ceremony was conducted by Chaplain Carl Erickson and was capped by the wedding party dancing a tip to the calling of Rupert Maxwell, caller for the Tradewind Squares. The festivities were concluded by a night of square dancing hosted by the Tradewind Squares, the club where the bride and groom were initially introduced.

*(Please turn to page 76)*





... everybody swing and whirl ...



... Allemande left with your left hand ...



## A MATTER of TIMING

**T**O BE DONE CORRECTLY every square dance movement requires a definite number of steps for completion. To be sure, most movements can be done in fewer steps and here the problem of rough dancing enters the scene.

A dancer spinning in a fast two step pivot where normally four counts would be required gets to the next position two beats early. Here he either waits for the caller or if the caller is unsure of himself that caller may move up the

... go right and left  
'til you meet your maid ...



... take her by the hand  
and promenade ...







... right to your partner ...

calls, cutting the timing and requiring that all the dancers take fewer steps.

Moving to music, giving each basic the total of steps it requires, is part of being a good dancer. Allowing the caller to have a two-beat lead, sometimes more, is just one of the patient restraints that helps to make a good dancer.

Even a new dancer will realize that while he is doing one movement the caller is giving his next call. While you are swinging (2) you get the call for an allemande left. Half-



... a right and left grand.

way through an allemande left (3) comes the call for a right and left grand. With still two people to go (6) comes his call for a promenade. Then with more than a quarter of the way still to travel (7) the dancers are told what to do next.

Avoid panic. These are elementary examples. The importance of letting the caller have his lead becomes more and more significant as the calls and patterns grow more complex. After all what's the rush?

... home you go, and the head two do a right and left thru ...





# ***The Caller's Cue-Card System***

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

**ALLEMANDE THAR  
BARGE THRU  
BEND THE LINE  
BOX THE FLEA  
BOX THE GNAT  
CAST OFF 3/4 ROUND  
CENTERS IN  
CIRCULATE  
CLOVERLEAF  
CROSSTAIL  
DIVE THRU  
DIXIE STYLE  
DOUBLE PASS THRU  
EIGHT CHAIN THRU  
FOLD  
GRAND SQUARE & VARIATIONS  
LADIES CHAINS  
OCEAN WAVE**

**PASS THRU  
RIGHT & LEFT THRU  
RUN  
SIDES/OUTSIDES DIVIDE  
SLIDE THRU  
SLIP THE CLUTCH  
SPIN CHAIN THRU  
SPIN THE TOP  
SQUARE THRU  
STAR  
STAR PROMENADE  
STAR THRU  
SWING THRU  
TRADE  
TURN THRU  
WHEEL & DEAL  
WHEEL AROUND**

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½ % sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

### **OUR MONEY-BACK GUARANTEE**

You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

### **HILTON AUDIO PRODUCTS**

1009-A Shary Court  
Concord, Calif. 94520  
Phone (415) 682-8390



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*December, 1971*

**S**TOCKTON, CALIFORNIA is our destination this month. Located in the northern section of the sprawling San Joaquin Valley, directly east of San Francisco, Stockton is the home of this month's feature caller. Let's drop in on one of Dick's home clubs and enjoy some of his favorite calls, not necessarily original, just a few of the movements popular with his dancers and used in combinations he likes to call at his regular club dances.

Heads turn thru  
Separate around one  
In the middle left turn thru  
Turn thru with the outsides  
Back to the middle left turn thru  
Everybody cloverleaf  
Look for the partner  
Right and left grand

Four ladies chain  
Heads square thru  
Centers in  
Cast off three quarters  
Eight circulate  
Allemande left

Four ladies chain three quarters  
Sides rollaway  
Heads lead right  
Circle to a line  
Pass thru  
Wheel and deal  
Centers turn thru  
Left swing thru  
Allemande left

Head ladies chain  
Heads slide thru  
Heads right and left thru  
Pass thru  
Right and left thru  
Swing thru  
Go right and left grand

Two and three right and left thru  
New lady number three chain right  
New one and two promenade  
One half the outside  
Behind these couples stand  
Inside four California twirl  
Allemande left

Four ladies chain  
Sides cross trail thru around two  
Make lines of four  
Pass thru  
Ends trade  
Same ends left square thru  
Outside you do four hands  
Middle two California twirl and  
Rollaway  
You turn thru  
Allemande left

Heads square thru  
Swing thru  
Boys run right  
Tag the line right  
Boys cross run  
Bend the line  
Star thru  
Allemande left

Heads square thru  
Swing thru  
Boys run  
Couples hinge and trade  
Centers pass thru  
Right and left thru  
Dive thru  
Pass thru  
Square the barge three quarters  
Allemande left

Four ladies chain  
Heads square thru  
Squeeze in  
Cast off three quarters  
Ends trade places  
Centers pass thru  
Allemande left

Sides right and left thru  
Same ladies chain  
Head ladies chain three quarters  
Side men turn her and  
Rollaway a half sashay  
Forward six and  
Six fall back  
Six do a do sa do to  
An ocean wave  
Six swing thru  
Boys run  
Bend the line  
Center ladies do sa do  
And turn thru  
Allemande left



Promenade  
 Heads wheel around  
 Spin the top  
 All eight circulate double  
 Everybody spin the top  
 Cross trail thru  
 Allemande left

Four ladies chain  
 Side ladies chain three quarters  
 Head men turn her rollaway  
 Six pass thru  
 Girls trade to a wave  
 Six spin chain thru  
 Ends of the wave star thru across  
 Pass thru  
 Lone boy squeeze in between those two  
 Six spin chain thru  
 Boys trade  
 Allemande left

**DICK  
 HOULTON**



*Dick's enjoyment of square dancing began when he was twelve years old. That's when he first square danced, and four years later his calling career was begun. Now 22 years later, he calls to more than 3,000 dancers each month in Northern and Southern California. Many of the groups are Dick's own clubs; others are guest spots he fills regularly. He endeavors to conduct at least one beginner class each year and with the help of sister Darlene also teaches rounds in his classes and clubs. Dick has been on the staff at Asilomar; is currently on the staff at Squaw Valley, California; Dance 'n' Fun, Wyoming; and Thanksgiving Weekend in Nevada. He has recorded for a number of years on the Hi-Hat label, his latest release being "Plastic Saddle". Dick's pleasant personality, quick wit, and smooth and easy calling are sure to please, as attested to by those who dance to him regularly.*

Heads square thru  
 Right and left thru  
 Dive thru California twirl  
 Face the sides  
 Inside ladies U turn back  
 Same ladies chain to the man you can  
 Chain 'em back to a  
 Left allemande

Ray Turcotte of Key West, Florida sends us the following four dances and he calls them Old Chords With a New Melody.

Heads square thru  
 Right and left thru  
 Star thru spin the top  
 Turn thru centers pass thru  
 Centers in  
 Cast off three quarters  
 Centers right and left thru  
 Turn your girl then  
 Dixie style to an ocean wave  
 Girls trade boys trade  
 Everybody left allemande

Sides cross trail thru  
 Round one to a line  
 Forward eight and back  
 Then slide thru spin the top  
 Turn thru partner trade  
 Right and left thru  
 All pass thru wheel and deal  
 Centers square thru three quarters  
 Left allemande

Heads pass thru  
 Boys run right around partner  
 Cast off three quarters  
 Girls trade centers pass thru  
 Circle to a line pass thru  
 Boys run right  
 Cast off three quarters  
 Right and left thru pass thru  
 Left allemande

Heads swing thru then turn thru  
 Separate go around one  
 Into the center swing thru  
 Box the gnat  
 Right and left thru  
 Full turn swing thru  
 Then turn thru  
 Left turn thru in center  
 Centers in but wheel and deal  
 Centers swing thru  
 Boys trade turn thru  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Bob Page . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



### **CAN DO**

By Bob Fisk, Chino, California

Sides pair off  
Step into an ocean wave  
Relay the top  
Right and left thru dive thru  
Square thru three quarters  
Left allemande

### **SIR Q LATE**

By John Ward, Alton, Kansas

The heads square thru four hands round  
Then swing thru two by two  
The ends will circulate while  
The centers trade  
Swing thru two by two  
The ends will circulate while  
The centers trade  
Rock it change hands  
Left allemande

### **SPIN CHAIN SIX**

By Ross Crispino, Nampa, Idaho and  
Dick Spooner, Lewistown, Idaho

(This is done from a six couple square  
in Hexagon formation)  
Couples are numbered one to six  
Couples one, three and five lead right  
Then circle half  
(Three couples have their backs to center)  
Do sa do to an ocean wave  
Start a normal spin chain thru  
Turning right a half  
Centers left three quarters  
Three men meet in center right hand star  
Turning two thirds (pass one wave)  
Turn left three quarters to new wave  
Balance swing thru men trade balance  
Repeat the spin chain thru two more times  
Then walk ahead to corner  
Left allemande  
(After a couple of walk thrus the dancers  
can do it from memory)

### **GRAND TOP**

By Ross Crispino, Nampa, Idaho

Four ladies chain  
Sides face (as in grand square back to corners)  
Turn go to head positions  
Turn right elbow half way around  
Meantime heads move in spin the top  
(Now in eight hand ocean wave)  
Break the eight hand wave in center  
Each half of four do a normal  
Spin the top  
Lines of four at heads spin the top  
Line of eight break in middle  
Now spin the top  
Lines of four at heads spin the top  
Line of eight break in middle  
Now spin the top  
Two end girls turn around  
Left allemande  
(Each time the spin the top movement is  
completed, take time to balance once in  
line for smooth movement.)

### **WHERE'S THE CORNER**

By Chuck Jordan, Burnaby, B.C., Canada

One and two right and left thru  
Head two ladies chain  
Then rollaway a half sashay  
New number one couple go down the floor  
Split number three make a line of four  
Sides right and left thru  
Two ladies chain  
Same two lead right  
Left allemande

### **PARTNERS TRADE AND A QUARTER MORE**

By Cliff Long, Mars Hill, Maine

Heads pass thru  
Partner trade and a quarter more  
Box the gnat  
Square thru three quarters  
Do sa do the outside two  
Swing thru boys trade  
Boys run boys fold slide thru  
Partner trade and a quarter more  
Turn thru  
Centers left turn thru  
Centers in  
Cast off three quarters  
Pass thru  
Partner trade and a quarter more  
Partner trade and a quarter more  
Left allemande

### **SINGING CALL\***

### **BUILD A MOUNTAIN**

By Bruce Johnson, Santa Barbara, California  
Record: Pulse #1006, Flip Instrumental  
with Bruce Johnson  
OPENER, MIDDLE BREAK, ENDING  
Join hands and circle circle in a ring  
Left allemande come on back and swing  
Hey let the boys star left in the middle  
And ya meet that gal you swung turn thru  
Left allemande for fun  
You weave the circle  
Weave in and out I say  
Now when you meet her let's swing and sway  
Then promenade that gal  
You're gonna be her guy  
I don't know how you'll do it  
Only know you're gonna try  
FIGURE:  
Head couples square thru  
Ya gonna give me four hands  
Do sa do that corner there  
And then you swing thru spin the top  
The boys move up and a  
Right and left thru why don't ya  
Square thru three quarters round now  
Turn corner left hold on and promenade  
You promenade that gal  
Ya wanna satisfy I don't know  
How you'll do it  
Only know you're gonna try  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## CRUISING ALONG — MacGregor 5023

Choreographers: Wally Cook and

Edna Batchelor

**Comment:** A fast moving Two-Step. The music is the old familiar tune of "Cruising Down The River."

### INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Together to BUTTERFLY, Touch;

### PART A

1-4 Swd Two-Step/Swd Two-Step; Roll LOD, 2,3, Touch; Swd Two-Step/Swd Two-Step; Roll RLOD, 2, 3, Touch;

5-8 Apart Two-Step/Together Two-Step; Apart Two-Step/Together Two-Step; Side, Behind, Side, Swing; Side, Behind, Side, Touch;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except W Twirls in four steps to end in SKIRT SKATERS facing LOD;

### PART B

17-20 Fwd Two-Step/ $\frac{1}{4}$  L Turn Back Two-Step; Fwd Two-Step/ $\frac{1}{4}$  L Turn Back Two-Step facing RLOD; Fwd Two-Step/Back Two-Step;  $\frac{1}{4}$  L Turn Two-Step (Back, 2, Touch, —)/ $\frac{1}{4}$  L Turn Two-Step to end facing LOD in OPEN;

21-24 Apart, Behind, Side, Swing; Together, Behind, Side, Touch to end in TAMARA; Tamara Two-Step/On Arnd Two-Step; Tamara Two-Step/On Arnd Two-Step end BUTTERFLY M face WALL;

### PART C

25-28 Side, Behind, Side, Front; Side, Behind, Side, Thru to end in OPEN facing LOD; Fwd, Close, Back, Close; Apart, Swing, Together to CLOSED, Touch;

29-32 Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step end in OPEN facing LOD; Fwd, 2, 3, Swing; Back, 2, 3, Touch;

SEQUENCE: Dance goes thru twice plus Part B and C and Tag.

Tag:

1-3 Balance L, 2, 3, —; Balance R, 2, 3, —; (Twirl) Step, Step, —, Bow,

## TEA FOR TWO — MacGregor 5023

Choreographers: Joe and Opal Cohen

**Comment:** Very pleasant music. The routine has seven measures with identical footwork but not a difficult Two-Step.

### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Balance Apart, —, Point, —; Balance Together, —, Touch, —;

### PART A

1-4 Side, XIF Point, Side, XIF Point;

Side, Behind, Side, Touch; Side, XIF Point, Side, XIF Point; Side, Behind, Side, Touch to OPEN-FACING;

5-8 Apart, Point, Face, Touch; Roll LOD, 2, 3, Touch; Apart, Point, Face, Touch; Change Sides, 2, 3, Face/Touch to end in BUTTERFLY M facing COH;

9-12 Repeat action of meas 1-4 traveling RLOD;

13-16 Repeat action meas 5-8 traveling RLOD except on last meas W takes four steps end in SKATERS facing LOD;

### PART B

17-20 Fwd, —, 2, —; Cut, Step, Fwd,—; Fwd, —, 2, —; Cut, Step, Fwd, —;

21-24 Fwd, —, 2, —; Cut, Step, Fwd, —; (Roll Out) Fwd, 2, 3, Touch; (L Face Roll, 2, 3, Touch to end in CLOSED facing COH) Back Up, 2, 3, 4 to CLOSED facing WALL;

25-28 Side, Close, Fwd, —; Rock Swd, Recov, Thru, —; Side, Close, Back, —; Rock Side, Recov, Thru, —;

29-32 Turn Two-Step; Turn Two-Step to face LOD; (Twirl) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-4 Side, XIF Point, Side, XIF Point; Side, Behind, Side, Touch; Side, XIF Point, Side, XIF Point; Roll RLOD, 2, Face, Chug Apart.

## EVERYBODY LOVES — Grenn 14150

Choreographers: Walt and Elva Blythe

**Comment:** Good peppy music and a routine that is busy. It is only a twenty four measure routine.

### INTRODUCTION

1-4 BUTTERFLY Wait; Roll LOD, 2, 3, Touch; Rev Roll, 2, 3, Touch; (Twirl end facing RLOD) Walk Fwd LOD, 2, 3, 4 to CLOSED;

### PART A

1-4 Fwd, 2, Fwd/Close, Fwd; Fwd, 2, Fwd/Close,  $\frac{1}{2}$  R Pivot to face RLOD; Back, 2, Back/Close, Back; Back, 2,  $\frac{1}{4}$  R Turn/Close,  $\frac{1}{4}$  R Turn to SIDECAR facing DIAGONAL LOD and WALL;

5-8 Side, Recov, Fwd/Lock, Fwd to BANJO; Side, Recov, Fwd/Lock, Manuv to CLOSED M face WALL; Turn Two-Step/Turn Two-Step to face WALL; Pivot, 2, (Twirl) Fwd, 2 to end SEMI-CLOSED facing LOD;

### PART B

9-12 Fwd Two-Step/Fwd Two-Step; Fwd/Turn In to end facing RLOD, Fwd, Fwd/Turn Out to end facing LOD, Fwd to SEMI-CLOSED; Fwd Two-Step/Fwd Two-Step; Fwd/Turn In to end





# 21<sup>ST</sup> NATIONAL SQUARE DANCE CONVENTION<sup>®</sup>

FOR YOU  
IN '72

JUNE 22, 23, 24, 1972

VETERANS AUDITORIUM  
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This is the place, the beautiful land! Here the roses will be in bloom for you and General Chairman Loren and Florence Long, along with square dancers throughout the length and breadth of Iowa, will do their utmost to insure a warm welcome and happy dancing to all travelers to the 21st National Square Dance Convention. This is a marvelous opportunity to avail yourselves of the unique brand of hospitality Iowan's have to offer. Fill out and mail in this handy preregistration form now to avoid disappointment later.

Please fill out entire form.

Return to:

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PLEASE TYPE OR  
PRINT CLEARLY.

USE NAMES YOU WISH  
ON YOUR BADGES.

Advance registration fees per delegate are: \$2.00 for 1 day, \$3.75 for 2 days, \$5.25 for 3 days (twenty-five cents per day higher at the convention).

Make checks or money orders payable to:  
20th NATIONAL SQUARE DANCE  
CONVENTION

May 1, 1972 is the deadline for refunds.

No confirmations by mail after June 1, 1972

Last Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Check X for days attending  
Thurs. ☐ Fri. ☐ Sat. ☐

His First Name \_\_\_\_\_ \$ \_\_\_\_\_

Her First Name \_\_\_\_\_ \$ \_\_\_\_\_

Child's Name \_\_\_\_\_ \$ \_\_\_\_\_

Child's Name \_\_\_\_\_ \$ \_\_\_\_\_

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Souvenir Programs @ \$1.00 each \$ \_\_\_\_\_

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Fee

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MARCH 1, 1972 DEADLINE FOR PROGRAMMING IN SOUVENIR PROGRAM

I WILL BE AVAILABLE FOR PROGRAMMING THURS. \_\_\_\_ FRI. \_\_\_\_ SAT. \_\_\_\_ ARRIVAL TIME \_\_\_\_

Please consider me for Programming as a SQUARE DANCE CALLER ☐ ROUND DANCE LEADER ☐

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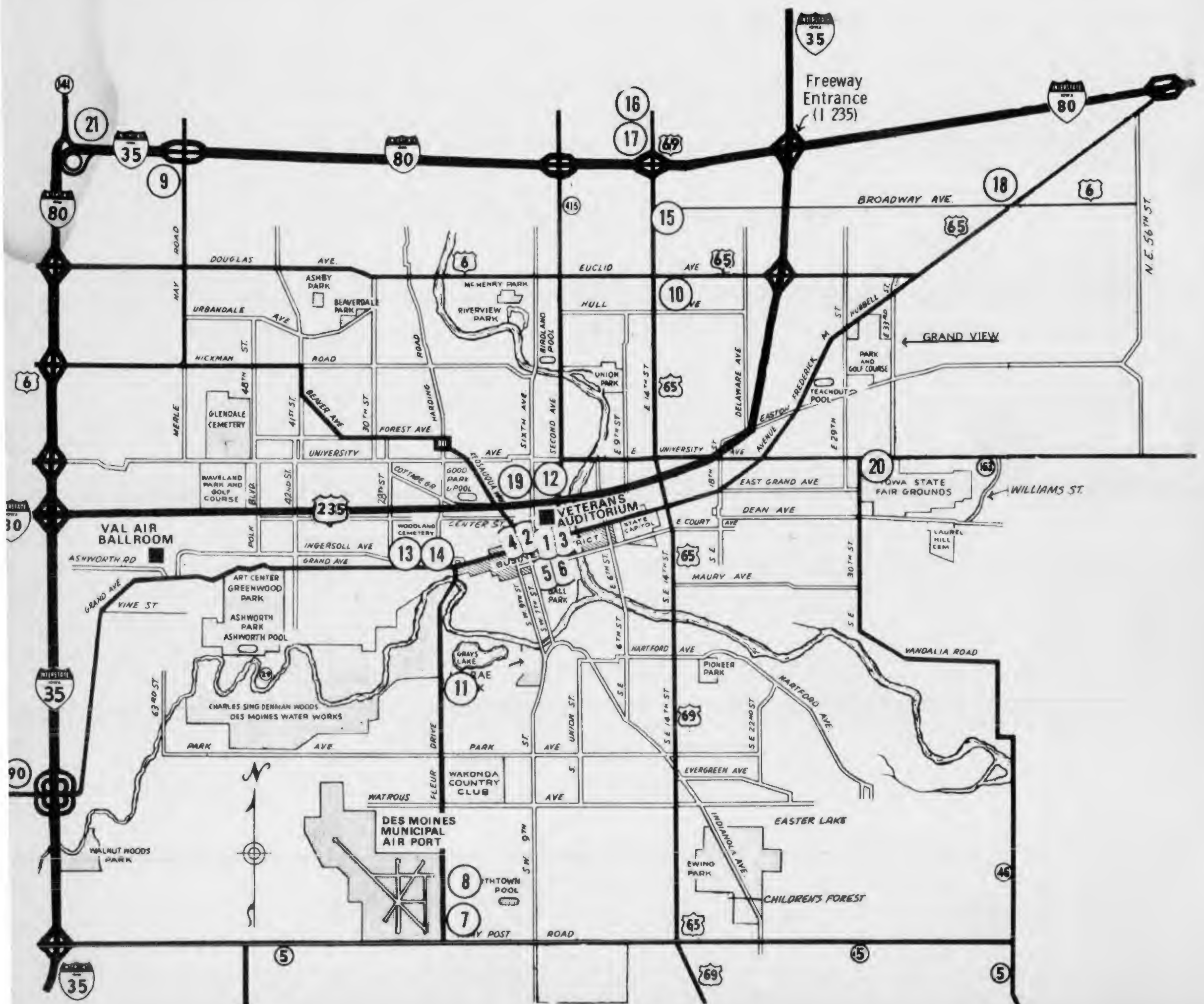
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



The following are hotels & motels in Des Moines at which reservations are available. Please refer to map for location. Rates listed as of May 1, 1971

<u>H O T E L S</u>	<u>SINGLES*</u>	<u>DOUBLES*</u>	<u>TWINS*</u>	<u>SUITES*</u>
1. Savery Hotel	\$12-\$18.25	\$ 16.50-\$24	\$18.50-\$26.50	\$43-\$55
2. Fort Des Moines Hotel	\$13-\$17	\$ 18-\$23	\$18-\$24	
3. Kirkwood Hotel	\$10-\$12	\$16-\$18	\$18-\$20	\$32-\$45
4. Franklin Hotel	\$7.50	\$9.50	\$11.50	
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6. Randolph Hotel	\$5.-\$6.25	\$7.50-\$8.25	\$14	

\*All prices are subject to change and do not include taxes.





M O T E L S	1 Person, *	2 Persons, *	2 Persons, *	4 Persons
	1 Bed	1 Bed	2 Beds	2 Beds
7. Hyatt House	\$17.	\$22	\$22	\$28
8. Fleur de Lis	\$10.50	\$13.50	\$16.50	\$19.50
9. Holiday Inn Merle Hay	\$14.50	\$20.50	\$20.50	\$26.50
10. Holiday Inn North	\$13.	\$17.	\$19.	\$25.
11. Holiday Inn South	\$13.50	\$18.	\$19.	\$25.
12. Holiday Inn Downtown	Is under construction and will be completed by March 1972			
13. Howard Johnson's	\$14.	\$17.	\$19.	\$25.
14. Travelodge	\$10.50	\$13.50	\$16.	\$20.
15. Ramada Inn	\$12.50-	\$15.50-	\$17.50-	\$23.50-
	\$13.50	\$16.50	\$18.50	\$24.50
16. Quality North	\$12.50	\$15.50	\$18.	\$24.
17. Goode Best Western	\$15.	\$16.	\$18.	\$22.
18. Gilbert Best Western	\$12.	\$15.	\$16.	\$18.
19. National Motor Inn	\$16.50	\$21.	\$23.	\$29.
20. Camping State Fairgrounds				
21. Camping Cuttys Camp Ground				

Dorms available at Drake University & Grandview College

\*All prices are subject to change and do not include taxes.

### HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodations now. Hotels and Motels will make reservations through our Housing Director only. Please refer to the reverse side for hotel names, rates, and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged. Ages of Children \_\_\_\_\_

1st Choice \_\_\_\_\_

2nd Choice \_\_\_\_\_

3rd Choice \_\_\_\_\_

4th Choice \_\_\_\_\_

Type of accommodation desired:

\_\_\_ Room(s) with full size bed for one person (Single)

\_\_\_ Room(s) with double beds for two persons (Double)

\_\_\_ Room(s) with twin beds for two persons (Twin)

\_\_\_ Suite(s) with one bedroom, \_\_\_ with two bedrooms

Dormitory Space for \_\_\_\_\_ Rollaways Needed \_\_\_\_\_

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WILL ARRIVE \_\_\_\_\_ at \_\_\_\_\_ AM/PM

Day Date Hour

WILL DEPART \_\_\_\_\_ at \_\_\_\_\_ AM/PM

Day Date Hour

ARRIVING BY—Circle one:  
( Air - Bus - Train - Auto )

Indicate if you wish space reserved for Camper \_\_\_ (Self Contained)

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Space for Wed. \_\_\_ Thurs. \_\_\_ Fri. \_\_\_ Sat. \_\_\_

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Center of Government



Aerial view of Veterans' Memorial Auditorium

## *Iowa*—Means Fun for You in '72

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This is the land awaiting all square dancers, where the 21st National Convention will be held June 22, 23, and 24, 1972.

Just a few of the places of interest in Des Moines, the action capitol of the midwest, include the Art Center, nestled on a hill in Greenwood Park where its architecture combines with the lines of the landscape, trees and gardens; Salisbury House, a forty-two

There's much to see in Des Moines

room mansion which is now the home of the Iowa Education Association housing valuable art objects, paintings and a library of letters and first editions; the Center of Science and Industry; Children's Zoo; State Historical Building and many more including the Capitol Building whose architecture is modified Romanesque and whose dome is covered with 22 carat gold leaf.

### **A Combined Effort**

All those connected with the 21st National are doing everything within their power to make this convention a really fine one. They promise to make it a convention you will not soon forget. Remember the Rose State will be in bloom for you in June. Register early and be assured of the lodging of your choice.

For information and advance registration write Box 2624, Des Moines, Iowa 50315.

Where we dance





facing RLOD, Fwd, Fwd/Turn Out to end facing LOD, Recov to BUTTERFLY M face WALL;  
 13-16 Roll LOD, 2, 3, Touch; Rev Roll, 2, 3, Touch to end in CLOSED; Turn Two-Step/Turn Two-Step; Pivot, 2, 3, 4 to end in LOOSE-CLOSED face WALL;

#### PART C

17-20 Side, Behind, Side/Behind, Side/Point; Side, Behind, Side/Behind, Side/Point; Rock Fwd, Recov,  $\frac{1}{2}$  R Pivot to end facing COH, Side; Rock Fwd, Recov,  $\frac{1}{2}$  R Pivot to end facing WALL, Side;  
 21-24 Repeat action meas 17-20 except to end in CLOSED M facing LOD:

SEQUENCE: A — B — C — A — B — C

plus Ending.

Ending:

1-4 SEMI-CLOSED Fwd Two-Step/Fwd Two-Step; Fwd/Turn In to end facing RLOD, Fwd, Fwd/Turn Out to end facing LOD, Fwd to SEMI-CLOSED; Fwd Two-Step/Fwd Two-Step; (Twirl) Side, Behind, Apart, Point.

#### WITH LOVE — Grenn 14150

Choreographers: Andy and Ann Handy

Comment: A nice slow waltz with eight measures repeating. The music has the big band sound.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to BUTTERFLY, —, Touch;

#### DANCE

1-4 Waltz Away;! Waltz Together; Solo Turn Away twd LOD, 2, 3; 4, 5, 6 to end in CLOSED M face WALL;  
 5-8 Dip, —, —; Pivot, 2, 3 to end SEMI-CLOSED Facing LOD; (Twirl) Fwd Waltz, 2, 3; Fwd, Face, Close to BUTTERFLY M face WALL;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8;  
 17-20 Side, —, Close; Side, —, Close; Thru, Side, Close; Fwd, Face, Close to BUTTERFLY BANJO;  
 21-24 Arnd, 2, 3; (Lady Under end in BUTTERFLY facing COH) On Arnd, 2, 3 to face WALL; Side, Behind, Side; Manuv, 2, 3 to CLOSED M facing RLOD;  
 25-28 (R)  $\frac{1}{4}$  Waltz Turn; (R)  $\frac{1}{4}$  Waltz Turn to end in SIDECAR M facing LOD; TWINKLE, 2, 3 to BANJO; Manuv, 2, 3 to CLOSED M facing RLOD;  
 29-32  $\frac{1}{2}$  R Pivot, 2 to face LOD, Step Bwd; Back, Side, Close; (L) Waltz Turn; (L) Waltz Turn to end in BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice. Second time end in CLOSED for Ending.

Ending:

1-2 Side, Behind, Side; Thru, Face, Close.

#### ILLINOIS WALTZ — Belco 247

Choreographers: Jack and Lee Ervin

Comment: An easy and slow waltz routine with eight measures repeating.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait, Apart, Point, —; Together, Touch,—;

#### PART A

1-4 Fwd Waltz; Fwd Waltz end in SEMI-CLOSED; Fwd, Lift, —; Thru to CLOSED M face WALL, Side. Close;  
 5-8 Side, Behind, Side; Manuv, 2, 3 to end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in OPEN facing LOD;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

#### PART B

17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Fwd, Side, Close; Back, Side, Close;  
 21-24 Fwd, Side, In Place; Thru, Side, Close; Thru, Side, Close; Side, —, Draw/Step;  
 25-28 Back, Side, Close; Fwd, Side, Close; Back, Side, In Place; Thru, Side, Close;  
 29-32 Thru, Side, Close; Side, —, Draw/Step; Dip Back, —, —; Recov/Pivot, 2, 3 end in OPEN facing LOD;

SEQUENCE: A — A — B — A — A — B

plus Ending.

Ending:

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Side, Behind, Side; Point, —, —.

#### SATIN DOLL — Belco 247

Choreographers: Lu and Toni Delson

Comment: An easy Two-Step with ten measures repeating. The music is adequate.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

1-4 Run, 2, 3, —; Point Fwd, —, Point Bwd, —; Run, 2, 3, —; Point Fwd, —, Point Bwd, —;  
 5-8 Fwd, Close, Back, —; Back, Close, Fwd, —; (Twirl) Fwd, —, 2, —; 3, —, 4 to end in SEMI-CLOSED, —;  
 9-12 Repeat action meas 1-4;  
 13-16 Repeat action meas 5-8:

#### PART B

1-4 Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; On Arnd Two-Step end in BANJO M facing WALL;  
 5-8 Banjo Arnd Two-Step; On arnd Two-Step end in CLOSED M facing WALL; Side, Close, Thru, —; Side, Close, Thru, —;  
 9-12 Side, Close, Fwd, —; Side, Close, Back, —; Apart, Close, Fwd, —; Side, Close, Thru, —;  
 13-16 Turn Two-Step; Turn Two-Step to end facing LOD; (Twirl) Fwd, —, 2, —; 3, —, 4 end in SEMI-CLOSED, —;



SEQUENCE: A — B — A — B plus Ending.  
Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; Point  
Fwd, —, Point Bwd, —; Apart, —,  
Point, Ack.

#### THAT MAN — Hi-Hat 891

Choreographers: Bud and Shirley Parrott

Comment: An easy level Two-Step. The music  
has a Dixieland flavor.

##### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,  
Point, —; Together to BUTTERFLY,  
—, Touch, —;

##### PART A

- 1-4 Side, Close, Cross, —; Side, Close,  
Cross twd LOD, —; Fwd, Lock, Fwd,  
Lock to OPEN; Walk Fwd, —, 2 to  
end in BUTTERFLY M facing WALL;  
5-8 Apart, Close, Together to SIDECAR, —;  
(Lady Under) Change Sides, 2, 3 end in  
BUTTERFLY M facing COH, —; Apart,  
Close, Together to SIDECAR, —; (Lady  
Under) Change Sides, 2, 3 end in  
BUTTERFLY M facing WALL, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

##### PART B

- 17-20 Step, Kick, Step, Kick; Side, Behind,  
Side, Touch; Step, Kick, Step, Kick;  
Side, Behind, Side, Touch;  
21-24 Circle Away Two-Step; Together Two-  
Step end in CLOSED M facing WALL;  
Side, Close, Fwd, —; Side, Close,  
Back, —;  
25-28 Turn Two-Step; Turn Two-Step; (Twirl  
to SEMI-CLOSED) Side, —, Behind to  
end facing LOD in SEMI-CLOSED;  
Walk Fwd, —, 2, —;  
29-32 Fwd Two-Step; Fwd Two-Step; Fwd,  
Close, Back, Close; Walk Fwd,  
—, 2, —;  
33-36 Fwd Two-Step; Fwd Two-Step; Roll  
LOD, —, 2, —; 3, —, 4 to end in  
BUTTERFLY M facing WALL, —;

SEQUENCE: Dance goes thru twice and Ack.

#### MOONLIGHT AND ROSES — Hi-Hat 891

Choreographers: Charlie and Nina Ward

Comment: The music is a big band recording.  
The dance is for the experienced dancer.

##### INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait;  
Apart, —, Point, —; Together to  
CLOSED M face LOD, —, Touch, —;

##### PART A

- 1-4 Side, Draw, Fwd, —; Side, Close, Cross,  
Side; Cross Rock, Recov, Fwd, Lock;  
Fwd, Lock, Fwd, —;  
5-8 Side, Draw, Fwd, —; Side, Close, Cross,  
Side; Cross Rock, Recov, Fwd, Lock;  
Fwd, Lock, Fwd, —;

##### PART B

- 1-4 Fwd, Brush, Back/L Turn to face  
COH, Brush to face LOD in LEFT-

OPEN; Back, Lock, Back, —; Run, 2, 3,  
Kick; Cross, Swivel, Side/Turn, Flare  
twd RLOD end in CLOSED;  
5-8 Thru, Side/Face M COH, Behind, —;  
Side, Close, Side, Close; Side, Push/  
Point, Push/Point, Push/Point; Rock  
Apart, Recov, (L Spin) Turn end  
facing LOD, Close to CLOSED;

##### PART C

- 1-4 Fwd, —, Fwd, —; Fwd/L Turn to face  
COH, Side, Cross, —; Back/L Turn  
to face RLOD, Side, Cross, —; Fwd/  
L Turn to face WALL, Side, Cross, —;  
5-8 Back/L Turn to face LOD, Side,  
Cross, —; Side, Close, Cross to  
SIDECAR, —; Side, Close, Thru to  
SEMI-CLOSED, —; Blend to CLOSED  
Pivot, 2 to end M face LOD, Fwd, 2;

SEQUENCE: A — B — A — C — A — B — A — C  
plus Ending.

Ending:

- 1-2 (Twirl) Side, Behind, Side, Front; Side,  
Close, Apart, Point.

#### SINGING CALL\*

##### KINFOLKS

By Bob Van Antwerp, Long Beach, California

Record: Lucky #006

OPENER:

Sides face grand square in Carolina  
That's the place to find my family tree  
(Reverse)

They're scattered from a little  
North of Georgia to a  
Little bit east of ol' Tennessee  
Four ladies chain across the ring there  
Chain 'em back then you promenade  
Gonna buy my gal a wedding ring  
Tell the world she's just the thing  
She'll be my closest kinfolk after all  
MIDDLE BREAK, ENDING:

Four ladies chain three quarters  
Join hands circle to the left I sing  
Rollaway a half sashay  
Circle left just that way  
Left allemande and weave the ring  
But there's a little ol' gal  
On top of ol' Smoky do sa do  
And promenade her too  
Gonna buy that gal a wedding ring  
Tell the world she's just the thing  
She'll be my closest kinfolk after all  
FIGURE:

Head two square thru four hands around  
With the outside two you sashay thru  
Boys run right all eight circulate  
Right and left thru  
Turn your gal around swing thru  
Box the gnat then right and left thru  
Swing your corner and promenade  
Promenade around the ring  
Uncles aunts and everything  
They're my closest kinfolks after all

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



## TAKE A GOOD LOOK

*You'll find the description of this month's movement, Fan Thru, on page 14.*

Heads square thru four hands round  
Fan thru and partner trade  
Swing thru box the gnat  
Change hands and  
Left allemande

One and three fan thru  
Partner trade slide thru  
Pass thru slide thru  
Fan thru partner trade  
Pass thru bend the line  
Fan thru partner trade slide thru  
Fan thru partner trade  
Slide thru and cross trail  
To the corner left allemande

Head couples half sashay  
Fan thru partners trade  
Same two fan thru partners trade  
And a quarter more pass thru to a  
Left allemande

Head two gents face your corner  
Box the gnat four girls fan thru  
Partner trade pass thru and separate  
Go around one into the middle  
Turn thru and star thru  
Substitute back over two  
Bend the line and barge thru  
When you do pass thru to a  
Left allemande

Head ladies chain  
Same two right and left thru  
New number one couple only  
Roll a half sashay heads fan thru  
Do a U turn back and star thru  
Those who can right and left thru  
Dive thru pass thru and  
Allemande left

One and three square thru  
Do sa do to an ocean wave  
Spin chain thru ladies double circulate  
Fan thru do a U turn back and  
Slide thru fan thru  
Bend the line and  
Allemande left

## SWAP AROUND NUMBER TWO

By H. Orlo Hoadley, Rochester, New York  
Heads lead right circle to a line  
Fours go up and back  
Swap around wheel and deal  
Double pass thru centers in  
Cast off three quarters  
Pass thru wheel and deal  
Centers pass thru  
Swap around  
Centers curlique change hands  
Left allemande

## KEEP COOL

By Bob Fisk, Chino, California

Sides right and left thru  
Girls dixie style to an ocean wave  
Boys in the middle step thru circle four  
Sides break to a line  
Square thru four hands  
Trade by swing thru  
Girls double circulate  
Boys trade boys run  
Bend it son pass thru  
Wheel and deal double pass thru  
Cloverleaf and  
Center pair right and left thru  
Pass thru swing thru  
Boys run tag the line right  
Couples circulate  
Bend the line pass thru  
Tag the line in pass thru  
Tag the line left  
Wheel and deal face the pair you're with  
Swing thru (trust me)  
Girls trade slide thru  
Swing thru boys run  
Bend the line  
Girls dixie style to a wave  
Boys in the middle boys trade  
Boys circulate  
Boys do a left allemande

## SINGING CALL\*

### HELP YOURSELF TO SOME TOMORROW

By Frank Lane, Estes Park, Colorado  
Record: Dance Ranch #602, Flip Instrumental  
with Frank Lane  
OPENER, MIDDLE BREAK, ENDING  
Help yourself to some tomorrow  
Don't you waste another day  
Hey walk around your corner girl  
See saw your own I say  
Men star right once around tonight  
Left allemande weave around the ring  
It's a shame for you to fog out  
When you haven't even tried  
Do sa do and promenade her side by side  
Help yourself to some tomorrow  
Don't waste another day  
Keep trying you'll be on your way  
FIGURE:  
Well those heads you promenade now  
Halfway round you do then slide thru  
Pass thru snaparoo and then  
(Snaparoo same as star thru)  
Two ladies chain  
Turn that girl and send her back  
With a dixie style make an ocean wave  
Left allemande and then  
Do sa do with your own  
Swing your corner lady and promenade home  
Help yourself to some tomorrow  
This may be your lucky day  
Keep trying and you'll be on your way  
SEQUENCE: Opener, Figure twice for heads.  
Middle break, Figure twice for sides, Ending.



### **FLUTTER WHEEL THEN SPIN THE TOP**

By Cliff Hendricks, Clearwater, Florida

Heads lead right circle to a line  
Flutter wheel and spin the top  
All eight fold star thru  
Pass thru tag the line centers in  
Cast off three quarters  
Pass thru tag the line centers in  
Cast off three quarters  
Flutter wheel and spin the top  
Swing thru swing thru boys run  
Bend the line right and left thru  
Left allemande

### **SPIN CHAIN THRU #4**

By Esther Bothwell, Surrey, B.C., Canada

Four ladies chain  
Heads half sashay square thru  
Do sa do to ocean wave  
Spin chain thru  
Boys run bend the line  
Ladies lead dixie chain  
Girls go left  
Men go right  
Allemande left

### **JUST THE CENTER FOUR**

By Jeanne Moody, Salinas, California

One and three lead right  
Circle to a line then pass thru  
Wheel and deal double pass thru  
Centers in and  
Cast off three quarters round  
Just the center four  
Do sa do to a wave  
Spin the top and turn thru  
The ends pass thru  
Left allemande

### **FIRST LEFT SECOND RIGHT**

By Chuck Jordan, Burnaby, B.C., Canada

Heads swing thru  
Girls trade spin the top  
Right and left thru  
Square thru three quarters  
Swing thru men run  
Tag the line first left (girls)  
Second right (boys)  
Boys circulate (or girls)  
Left allemande

### **DIVING BELLES**

By John Ward, Alton, Kansas

Heads square thru four hands around  
Face the sides and star thru  
Swing thru but don't stop  
Just spin the top and the  
Boys move up for a right and left thru  
Dive thru pass thru star thru  
Swing thru but don't stop  
Just spin the top and the  
Boys move up for a right and left thru  
Dive thru pass thru  
Left allemande

### **SPIN THE TOP AND SLIDE THRU**

By Ed Fraidenburg, Midland, Michigan

Heads lead right and circle four  
Head men break and line up four  
Rollaway a half sashay  
Do sa do around that way  
Spin the top and slide thru  
Right and left thru  
Do sa do like you did before  
Spin the top and slide thru  
Wheel and deal and double pass thru  
First couple go left  
And the next go right  
Cross trail with the first in sight  
Left allemande

### **THREE ROLLAWAY**

By Chuck Besson, Alexandria, Louisiana

Head ladies chain right  
New head ladies chain across  
All four ladies chain and  
One two and three only rollaway  
(Any three can be used)  
Circle up eight to the left  
Three couples rollaway and  
Circle left  
Three couples rollaway and  
Circle left  
Three couples rollaway and  
Left allemande

### **SINGING CALLS**

#### **IN FORT WORTH DALLAS OR HOUSTON**

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1906, Flip Instrumental  
with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

In Fort Worth Dallas or Houston

Or in San Antonio there's a little girl

Waiting and she's all alone

In Beaumont, Lubbock or Austin

Or in El Paso

She waits for me I know ladies chain

Four ladies chain across

Turn that lady chain 'em home

Turn 'em left and then you promenade

In Wichita Falls or Waco or San Angelo

She waits for me I know

FIGURE:

Do an allemande left with corner

Come back and swing your own

Gents star left in the middle

One time around you roam

Star promenade with the partner

Go walking down the line

Four ladies backtrack two times

Second time you meet her do sa do

Corner swing and then promenade her

In Beaumont, Lubbock or Austin

Or in El Paso

She waits for me I know

SEQUENCE: Opener, Figure twice,

Middle break, Figure twice, Ending.



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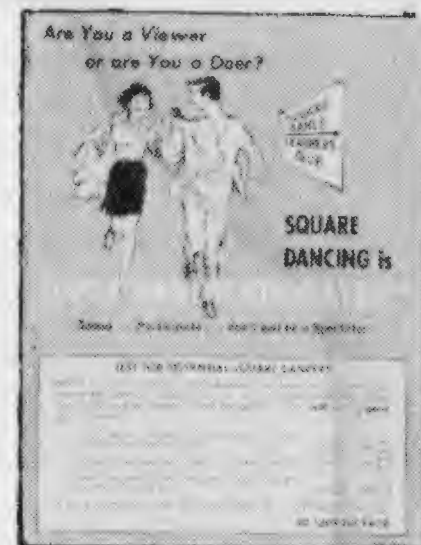
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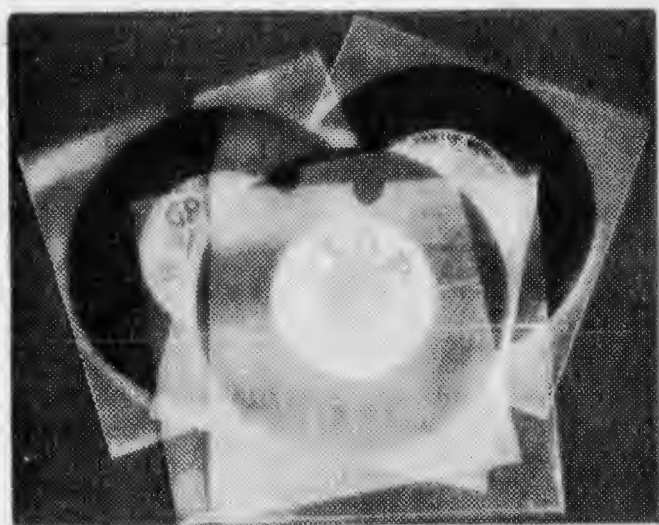
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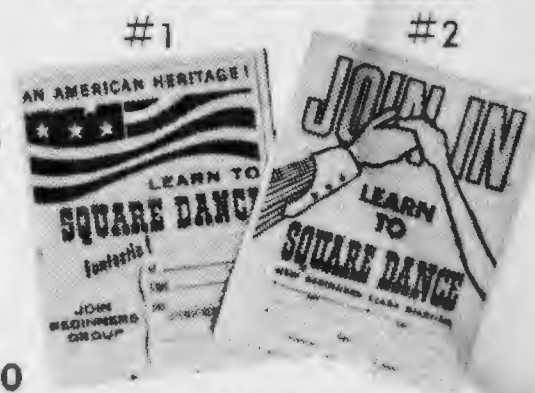
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Cal will be calling in the following cities:

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| 8 - YWCA, Hot Springs, Ark.               | 19 - Poplar Bluff, Mo. 2-5 PM                 |
| 11 - Naval Air Station,<br>Memphis, Tenn. | 22 - YWCA, Hot Springs, Ark.                  |
| 15 - YWCA, Hot Springs, Ark.              | 29 - YWCA, Hot Springs, Ark.                  |
| 16 - Republic, Mo.                        | 31 - New Years Eve Dance,<br>Nashville, Tenn. |
| 17 - Fayetteville, Ark.                   |   |

### January 1972

- |                              |                          |
|------------------------------|--------------------------|
| 5 - YWCA, Hot Springs, Ark.  | 21 - Boynton Beach, Fla. |
| 8 - Paxton, Ill.             | 22 - Jacksonville, Fla.  |
| 12 - YWCA, Hot Springs, Ark. | 24 - Brunswick, Ga.      |
| 15 - Valdosta, Ga.           | 25 - Savannah, Ga.       |
| 17 - Ft. Walton Beach, Fla.  | 26 - Atlanta, Ga.        |
| 19 - Tampa, Fla.             | 29 - Battle Creek, Mich. |

Cal will be touring in the following states  
in 1972

**JANUARY** — Arkansas, Illinois, Georgia, Florida, Michigan,  
Tennessee, Kentucky, Ohio, Alabama

**FEBRUARY** — Arkansas, Michigan, Illinois, Kentucky, Nebraska,  
Ontario, Canada, Iowa, Kansas

**MARCH** — Arkansas, Oklahoma, Kansas, Colorado, Wyoming,  
Missouri, Indiana, Pennsylvania, New York, New  
Jersey, Connecticut

**APRIL** — New York, Massachusetts, Maine, Vermont, New  
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Brunswick, Canada, Connecticut, Pennsylvania, Ohio,  
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sissippi, Louisiana, Texas, New  
Mexico, Colorado

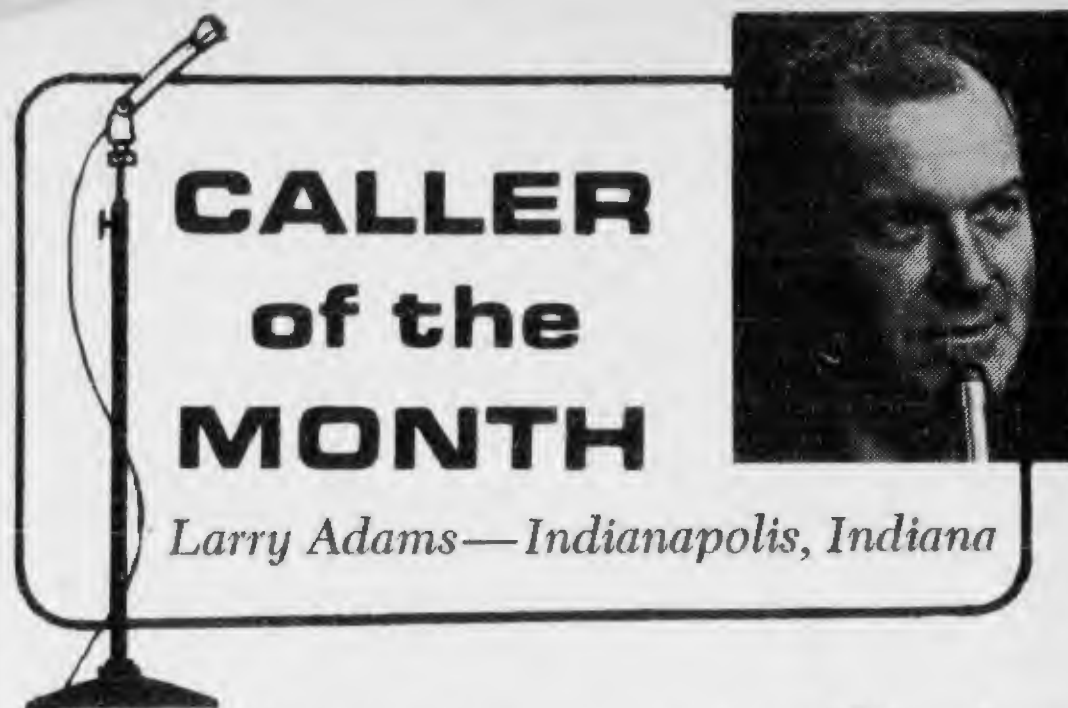
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**L**ARRY ADAMS AND HIS WIFE Alicia have traveled roughly 50,000 miles for square dancing since they did their first left allemande eleven years ago at the Westside YMCA in Indianapolis. It was a year after the Adams became dancers that Larry decided to call. His direction then took a beeline course to serve and to promote square dancing.

His early studies and his work today identify him as a serious scholar of the art of calling. He completed his 15 weeks apprenticeship with the Greater Indiana Square Dance Callers' Association in 1960. Then he returned the following two years for 30 weeks of instruction before teaching his first class. Visitors to the Adams home usually find Larry researching recordings of yesteryear and those in vogue today. His fans agree that he can call just about any movement that was ever devised, but his styling is to the "floor". His dancers dance and recent graduates tend to come back for more.

Larry teaches three beginner classes yearly and is regular caller for three clubs in the area. He also conducts two separate workshops and makes guest appearances in the Midwest. He is a past president of GISDCA and lends a helping hand to aspiring callers. This, he admits, is partial payment for the valubale assistance he received from Ray McVey and Basil Pickett in his own training.

Larry's role as a club caller is enhanced by Alicia's relationship as a caller's wife. Their home is open to dancers and an adjoining structure, their "barn", is used for workshops. The Adams are also a familiar pair at dancers' social gatherings in the Metropolitan area. Among their contributions to square dancing is the organization of an annual Labor Day hoedown at the Natural Bridge State Park in Kentucky. The attendance this past year num-



bered more than 20 squares.

According to Larry's philosophy, this is what square dancing is all about. His personal guidance is derived from the feeling that his club caller responsibility extends further than the cord which is attached to his microphone.

## 17th ANNUAL EUROPEAN ROUNDUP

With friendship as its theme and fun as its goal, this year's European Roundup was kicked off by emcee and host caller, Jim Taylor, on Friday night, September 3. Hosted by the Stuttgart Strutters, the affair took place at the spacious Sporthalle in Darmstadt, Germany.

The American Square Dance Workshop tour group were honored guests for the evening with tour escorts Ray Smith of Dallas, Texas, and Bill Barr of Sacramento, California handling the calling chores for the big Saturday



Grand March at the Roundup

night program. Ray and Bill lent their considerable talents toward making this a day long to be remembered by the over 500 European square dancers in attendance. Their fascinat-

## Triangle

### NEW RELEASES

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Jim Taylor (left) and  
Marv Leibowitz,  
European Assn.  
Prexies doing a  
bit of "Together"



ing leadership forum in the morning, through the afternoon square and round dance workshops, Ray Smith's hilarious afterparty seminar, into the main dance in the evening topped off by a repeat performance by Ray at the afterparty later that night, kept the dancers interested and entertained through the final minutes of the Roundup.

In addition to the talents of Ray and Bill, European dancers were treated to a gala fashion show with models from member clubs of the European Association of American Square Dance Clubs. Fashions presented varied from the usual square dance costumes to afterparty and wake up your caller attire.

The highlight of the Roundup came on Saturday evening when Marv Leibowitz, president of EAASDC and Jim Taylor, president of ECTA presented a proclamation dedicating the 17th Annual Roundup to Bob and Becky Osgood and The Sets in Order American Square Dance Society, in recognition of their untiring devotion to the American square dance movement.



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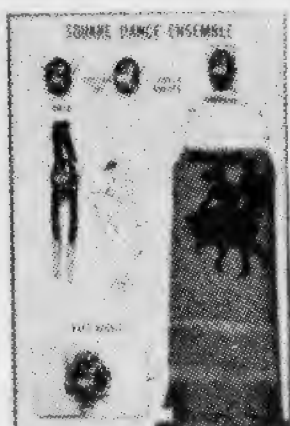
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### DICK ODLE

Square dancing has lost a good friend, Dick Odle, active in the Southern California square dance scene since the 1940s passed away in September. Dick took an active part in dancing during the production of the early Capitol square dance recording sessions of Herb Gregerson, Paul Phillips and Bob Osgood. His picture appeared many times over the years in the style series of this publication. He contributed greatly to the formation of new classes in his area and was in on the formation of

several square dance clubs still active. Sincere sympathy is extended to his wife, Kitty and to his children.

### LADIES on the SQUARE

(Continued from page 22)

Turn the tube right side out. With needle and thread, take a secure stitch on one side of one of the open ends. Let the needle drop down thru to the other end and gently pull thread and material down thru tube until tube is right side out with seam on the inside. Press flat.  
(More)

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Records



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### NEW RELEASES

SQT-140 "DECK THE HALLS" By Danny Robinson  
SQT-141 "CLAYTON DELANEY" By Jack Livingston  
SQT-142 "PARALYZE MY MIND" By Bob Dubree

### LATEST RELEASES

PIO-101 "DADDY SANG BASS" By Ted Capman  
PIO-1001 Hoedown "ROAD HOG" — "UNCLE PEN"

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PIO-102 "WHO CAN I COUNT ON" By C. Boots Rollins

**SQUARE TUNES RECORD CO.** P.O. BOX 6195, KNOXVILLE, TENNESSEE 37914



## A HOLIDAY SEASON TO REMEMBER . . .



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Stitch ends together. Fold so that stitched ends are in center back. Take a piece of thread and wrap around the middle to make a bow.

At the back make two slits, one on each side of the middle, for the clip ends to slide into.

Make a second tube from the 12½" piece, following the directions above. This tube will be ¾" wide and will be used for the tails of the tie.

Tuck in the raw ends of each end of this

tube and slip stitch for finished ends.

Take the 2" piece of material and fold raw edges into the middle. Press so that the right side is out.

Put the tails under the bow and wrap with a piece of thread to hold in place.

Slip the metal clip into back slits and wrap the small piece of material around center of the tie, covering the center back of clip also.

Turn the raw edge under and stitch by hand securely in the back. This holds everything in place.

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**BLUE BOLT No. BB101** Written and called by Lee Buckingham

#### **"NEVER ENDING SONG OF LOVE"**

**BLUE BOLT No. BB102** Written and called by Mike Luna

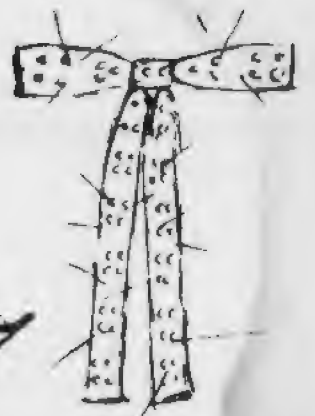
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Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

### ★ ARIZONA

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ON THE  
RECORD  
and



## SINGING CALLS

WISH I COULD SEE YOU — Mustang 136

Key: C                      Tempo: 136                      Range: HC  
Caller: Chuck Bryant                      LE

Synopsis: (Break) Four ladies chain three quarters — chain straight across — sides face — grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — do sa do corner — right hand star — heads (sides) star left — right and left thru — rollaway — swing corner — promenade.

Comment: Tune with strong mod beat, has a different sound and the caller that catches the right mood could make it an interest catcher.                      Rating: ☆☆☆

TEXAS TORNADO — Lucky 007

Key: E Flat                      Tempo: 130                      Range: HC  
Caller: Wayne West                      LD

Synopsis: (Break) Walk around corner — see

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



saw partner — join hands circle — ladies in — men sashay — circle — ladies in — men sashay — circle — allemande left — go forward three — do sa do — promenade (Figure) Head (Side) couples promenade halfway — two and four (one and three) full square thru — right and left thru — same two do sa do — eight chain four — swing corner — promenade.

**Comment:** Good instrumental. Good basic pattern, not too difficult and well timed. Rating: ☆☆☆

#### **BUILD A MOUNTAIN — Pulse 1006**

**Key:** Five Keys **Tempo:** 124 **Range:** HC Sharp **Caller:** Bruce Johnson **LG**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good Accordion and Guitar accompaniment with four key changes. A good musical challenge to the caller with a chance for self expression if it's your kind of song. Good action pattern and a good instrumental ending. Rating: ☆☆☆

#### **WHEELER DEALERS — Bogan 1239**

**Key:** C and D Flat **Tempo:** 130 **Range:** HB Flat **Caller:** George Leverett **LC**

**Synopsis:** (Break) Four ladies chain — join hands — circle left — rollaway pass by one — swing right hand girl — left allemande — weave ring do sa do — promenade home (Figure) Head (side) couples promenade three quarters — two and four (one and three) star thru — pass thru — promenade — head (side) ladies chain across — all promenade — one and three (two and four) wheel around — right and left thru — cross trail back — swing corner — promenade.

**Comment:** A western tune with an easy beat.

#### **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-November.

##### **SINGING CALLS**

Don't Let The Good Life	
Pass You By	Dance Ranch 601
Proud Mary	Kalox 1116
So This Is Love	Blue Star 1900
Live For the Good Times	Wagon Wheel 310
With two tying for Fifth place	
Help Me Make It Through	
The Night	Square Tunes 134
Put Your Hand In the Hand	Jay-Bar-Kay 129

##### **ROUND DANCES**

Room Full of Roses	Belco 246
Summer Affair	Windsor 4747
Take Time Out	Belco 243
Roses For Elizabeth	Hi-Hat 887
On The Flip Side	Hi-Hat 892

## **LOCAL DEALERS**

### ★ **MASSACHUSETTS**

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Square Acres, Rte. 106,  
East Bridgewater 02333  
SUE'S SPECIALTY SHOP  
S. Main Street, Topsfield 01983

### ★ **MICHIGAN**

B Bar B WESTERN SUPPLY  
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1604 W. 23rd St., Independence 64050

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### ★ **MONTANA**

CARL'S RECORDS  
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### ★ **NEW JERSEY**

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Albuquerque 87110

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Box 205, Almond 14804

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More Dealers Follow



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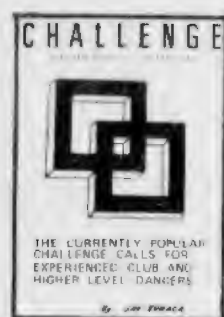
### ★ TEXAS

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EDDIE'S & BOBBIE'S RECORD SHOP  
8724 Tonawanda, Dallas 75217

### ★ WASHINGTON

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1230 1/2 Westlake Ave. N., Seattle 98109  
DECKER'S RECORDS  
E. 12425 Trent Ave., Spokane 99206  
KAPPIE'S RECORD KORRAL  
10400 Renton Ave. So., Seattle 98178

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

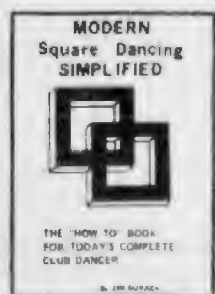


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Basic action pattern. A relaxer with one key change.

Rating: ☆☆

### FOOTBALL HERO — Jay-Bar-Kay 127

Key: B Flat Tempo: 128 Range: HC  
Caller: Kip Garvey LC

**Synopsis:** (Break) Walk around corner — turn partner by left — four girls star right three quarters — allemande left corner — home do sa do — men star left — home do sa do — allemande left — promenade (Figure) Four ladies chain three quarters — roll promenade — heads (sides) wheel around — flutter wheel — spin the top — girls move up right and left grand — promenade.

**Comment:** A popular tune from the 30's with strong marching beat. Good Accordion, Banjo and Trumpet accompaniment. A good contemporary pattern using Flutter wheel well timed.

Rating: ☆☆☆

### GONNA STEAL YOUR SHOES — Longhorn 190

Key: E Flat Tempo 128 Range HC  
Caller: Bob Rhinerson LB Flat

**Synopsis:** (Break) Four ladies promenade inside — at home box the gnat — swing — join hands circle left — left allemande — weave — do sa do — promenade (Figure) Four ladies chain three quarters — four ladies chain across — one and three square thru four hands — corner do sa do — swing thru — boys trade — turn thru — swing corner — promenade.

**Comment:** A good tune with good Banjo, Fiddle and Xylophone accompaniment. A basic flowing pattern easy to follow and well timed.

Rating: ☆☆

### JUNE NIGHT — Blue Star 1907

Key: A Flat Tempo: 130 Range: HD Flat  
Caller: Dave Taylor LB Flat

**Synopsis:** (Break) Join hands circle left — left allemande — weave ring — box the gnat — four ladies promenade — when home swing — promenade (Figure) Heads square thru four hands — to outside two right and left thru — dive thru — pass thru



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— star thru — right and left thru — square  
thru four hands — walk by own — swing  
the next — promenade.

**Comment:** A good standard tune with good  
instrumental balance. The dance pattern is  
flowing. Can be a crowd lifter. Rating: ☆☆☆

#### FORT WORTH DALLAS OR HOUSTON — Blue Star 1906

Key: E Flat Tempo: 126 Range: HB Flat  
Caller: Marshall Flippo LB Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** Lively music with good piano  
melody. The dance pattern is basic and easy  
flowing. The words for the caller will take

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some working on so as to flow easy.  
Can be fun.

Rating: ☆☆☆+

#### STEP ASIDE — Triangle 109

Key: B Tempo: 124 Range: HB Flat  
Caller: Don Stewart LB Flat

**Synopsis:** (Break) Circle left — left allemande  
— do sa do — same girl swing — left  
allemande — weave ring — do sa do —  
promenade (Figure) Four ladies circle in a  
ring — go back and swing — one and three  
(two and four) promenade halfway — lead  
to right — circle to a line — slide thru —  
eight chain three — swing corner —  
promenade.

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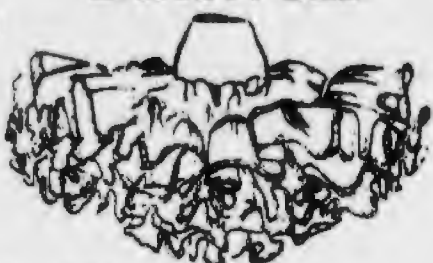
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**Comment:** Western style song using all string instruments (2 or 3 Guitars), sounds like a lot of music. Easy action pattern well timed.

Rating: ☆☆

**L.A. INTERNATIONAL AIRPORT — Mustang 503**  
**Key: D and E Flat Tempo: 132 Range: HC**  
**Caller: Curtis Thompson LD**

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — four ladies roll a half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) promenade half way round — two and four right and left thru — same two square thru four hands — eight chain one — left allemande — weave — do sa do — promenade.

**Comment:** A lively contemporary western tune. Has a lively action pattern that moves right along with close timing. This is for dancers who like to keep moving. The pattern is not difficult.

Rating: ☆☆

**LOUISIANA MAN — Windsor 4977**

**Key: C Tempo: 134 Range: HC**  
**Caller: Mary Lindner LC**

**Synopsis:** (Break) Four ladies chain three quarters — eight to middle and back — ladies chain across — sides face — grand square — walk eight steps — left allemande — do sa do — promenade (Figure) Heads (sides) promenade halfway — in middle star thru — California twirl — swing thru — boys run — couples hinge and trade — square thru three quarters — swing corner — promenade.

**Comment:** A southern song with an oom-pah beat. Has a fast moving pattern. Caller will have to be selective with group when using Hinge and Trade.

Rating: ☆☆

**SOMEBODY STOLE MY GAL — Top 25240**

**Key: C Tempo: 128 Range: HC**  
**Caller: Chip Hendrickson LD**

**Synopsis:** (Break) Join hands circle left — left allemande — grand right and left — do sa do — boys star left one time around —

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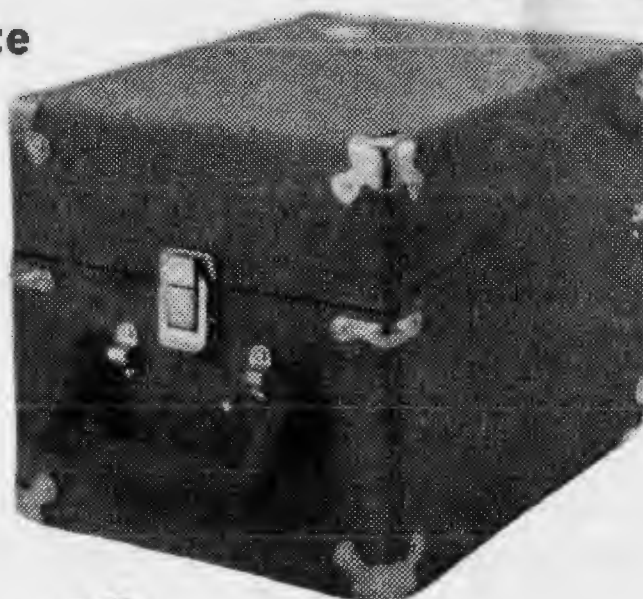
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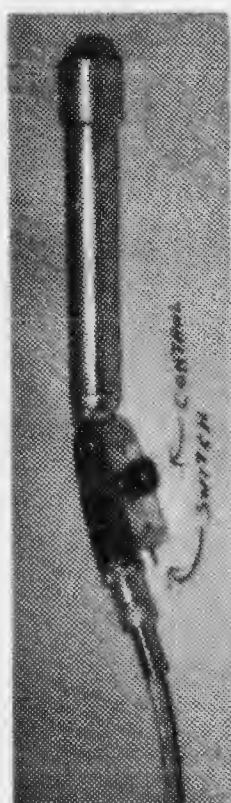
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star promenade with own — girls turn back — go twice around till you meet — do sa do — left allemande — promenade (Figure) Head couples square thru three quarters — cloverleaf — all double pass thru — cloverleaf — centers square thru three quarters — left allemande — do sa do partner — side couples square thru four hands — corner do sa do — swing that same corner girl — promenade.

**Comment:** A good old standard tune everybody recognizes with good Banjo, Saxophone, Guitar and Bass accompaniment. Dance pattern is easy but moves right along with the lift of music. Rating: ☆☆☆

### RHYTHM OF THE RAIN — Pilgrim 1008

Key: C and D Flat Tempo: 132 Range: HB Flat LA

Caller: Don Hanhurst

**Synopsis:** (Break) Allemande left — turn partner by right — four ladies promenade inside once around — home do sa do — left allemande — weave ring — do sa do — left allemande — promenade (Figure) Heads (sides) promenade halfway — lead right circle four — right and left thru — turn quarter more — eight circulate — bend the line — right and left thru — star thru — pass thru — swing corner — promenade.

**Comment:** Contemporary tune with a steady

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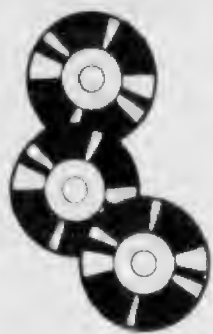
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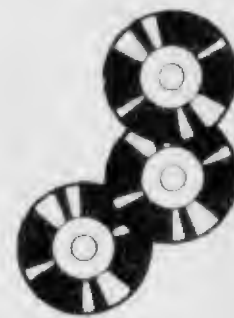


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#### RUGGED BUT RIGHT — Belco 119

Key: C

Tempo: 124

Range: HG

Caller: Walt McNeel

LA

Synopsis: (Break) Join hands circle left — allemande corner — right hand swing own — four men star left — turn thru — left allemande weave ring — meet partner do sa do — promenade (Figure) Head (side) couples lead to right — circle — head (side) gents break and make a line — up and back — right and left thru — star thru —

do sa do — swing thru — boys trade — turn thru — swing corner — promenade.

Comment: A western standard type tune. Good bass beat and Piano and Guitar accompaniment. A smooth flowing pattern that can be a relaxer.

Rating: ☆☆

#### GYPSY FEET — Triangle 107

Key: B Flat

Tempo: 124

Range: HB Flat

Caller: Bob Nipper

LF

Synopsis: (Break) Head ladies chain to right — new head ladies chain across — allemande left — weave by just one — turn thru — left allemande — bow — weave ring — do sa do — promenade (Figure) One and

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three right and left thru — two and four star thru — pass on thru — swing thru — go two by two — all eight circulate — boys run right — wheel and deal — allemande left — do sa do — swing corner — promenade.

**Comment:** Latin beat musical using Drums, Guitar, Saxophone, Banjo and Piano. Has a strong samba beat but timing will require dancers to use straight rhythm. An easy action pattern.

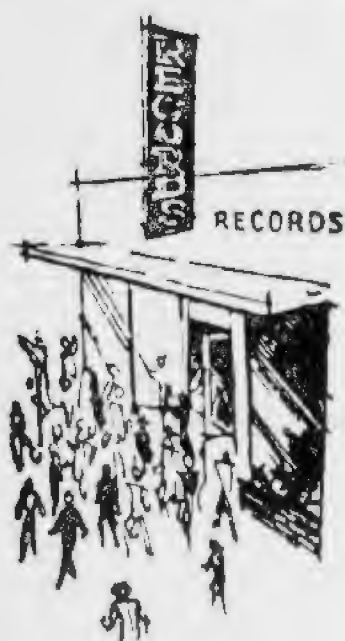
Rating: ☆+

**DADDY SANG BASS — Pioneer 101**

Key: E      Tempo: 128      Range: HG Sharp  
Caller: Ted Capman      LB

**Synopsis:** (Break) Four ladies promenade — boys step in behind go single file — girls step out and backtrack once around — boys step in behind your girl — star by right — girls roll back around one man — allemande left like a daisy chain — go forward two — turn back one — turn corner by right go all way around — left allemande — weave ring — swing own — promenade (Figure) One and three cross trail go around one — make line of four — go up and back — star thru — pass thru — trade by — split outside two — go around one to a circle — allemande left allemande thar — right to corner curlique — allemande — weave ring —

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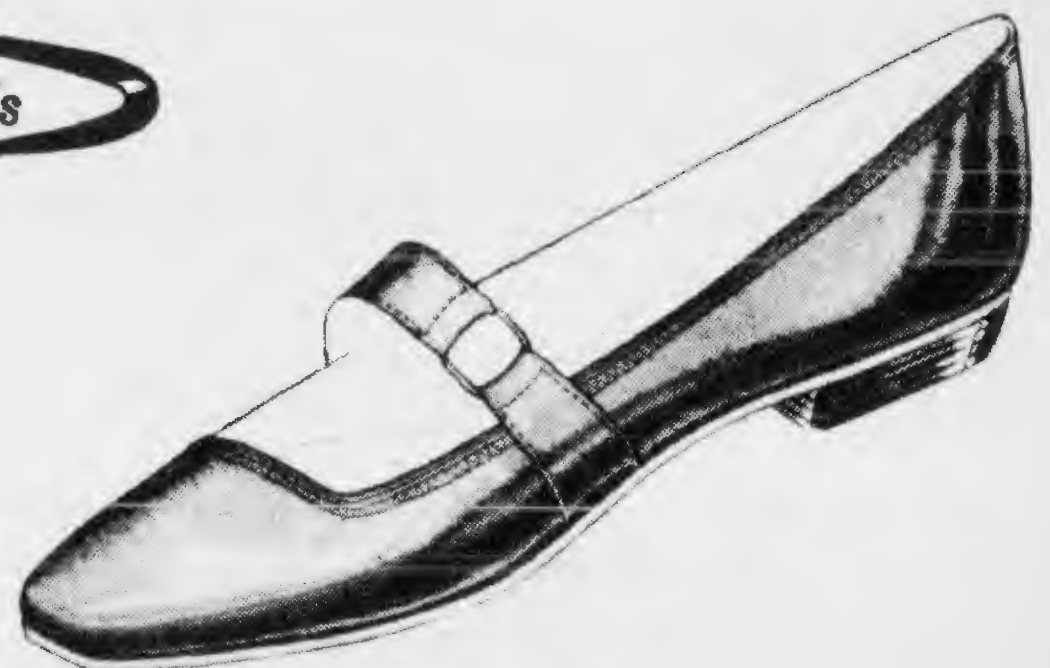
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do sa do — swing corner — promenade.  
**Comment:** A novelty western tune with string instruments that use complete break in music pattern to allow caller to carry words alone. Will require some effort to perfect as timing is close. Rating: ☆+

## WALKIN' THE FLOOR OVER YOU — MacGregor 2092

Key: E Flat Tempo: 128 Range: HE Flat  
Caller: Mike Hull LB Flat

**Synopsis:** (Break) Allemande left alamo style— balance — swing thru go two by two — again swing thru go two by two — turn thru — left allemande — right and left grand — do sa do — promenade (Figure) Heads (sides) promenade halfway — right and left thru — star thru — California twirl — swing corner — left allemande — weave ring — do sa do — promenade.

**Comment:** Good instrumental. A lot of music Piano, Clarinet, Bass, Drums, Saxophone and Accordion with good balance. Good flowing pattern easy to dance. Rating: ☆☆☆+

## HELP YOURSELF TO SOME TOMORROW — Dance Ranch 602

Key: C Tempo: 128 Range: HC  
Caller: Frank Lane LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good bouncy tune with good but not difficult pattern. Your dancers can settle down and enjoy it. Rating: ☆☆☆+

## BETWEEN YOU AND ME — Blue Star 1905

Key: G Tempo: 126 Range: HC  
Caller: Al Brownlee LC

**Synopsis:** (Break) Join hands circle left — reverse and make it single file — gents backtrack — turn partner by right — left allemande — weave ring do sa do — promenade (Figure) One and three promenade three quarters — two and four right and left thru — double pass thru — first two left — next two right — right and left thru — star thru — pass thru — swing corner — left allemande — promenade.

**Comment:** A western style tune using Clarinet,

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### COUNTRIFIED — Triangle 108

Key: C Tempo: 124

Range: HC  
LC

Caller: Bob Baxter

Synopsis: (Break) Walk around corner — see saw taw — join hands circle left — allemande corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — corner swing — promenade.

Comment: Country style tune with heavy Piano and String accompaniment. Strong beat and on the slow side with action pattern that keeps things moving.

Rating: ☆☆

### GREYHOUND BLUES — Lore 1129

Key: F Tempo: 130

Range: HA  
LC

Caller: Don Whittaker

Synopsis: (Break) Join hands circle — left allemande — turn thru — four ladies promenade inside — turn thru — left allemande — weave ring — promenade (Figure) Head two couples right and left thru — rollaway — turn thru — separate

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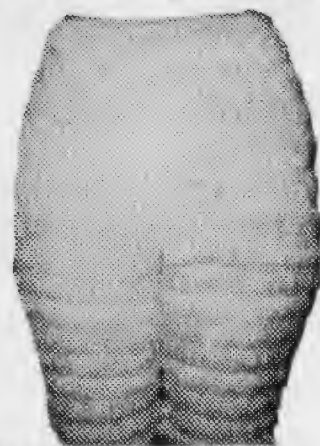
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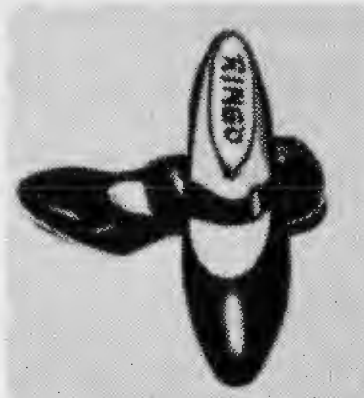
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around one — make line of four — star  
thru — double pass thru — cloverleaf —  
center square thru three hands — swing —  
promenade.

**Comment:** A nice western style tune, easy  
to listen to with good instrumentation.  
Good action pattern not too difficult  
and well timed.

Rating: ☆☆

### KINFOLKS — Lucky 006\*

Key: A Flat Tempo: 128 Range: HB  
Caller: Bob Van Antwerp LB Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good instrumental with a good  
steady beat. Good contemporary dance

pattern with plenty of action and well  
timed. Your more experienced dancers  
should like this one.

Rating: ☆☆☆

### ME AND BOBBY McGEE — Jay-Bar-Kay 126

Key: D Flat Tempo: 130 Range: HD Flat  
Caller: Red Bates LD Flat

**Synopsis:** (Break) Four ladies chain — join  
hands circle left — whirlaway half sashay —  
circle left — whirlaway — weave ring —  
do sa do — promenade (Figure) Heads  
(sides) up and back — pass thru — U turn  
back — star thru — veer left — wheel and  
deal — dive thru — pass thru — square thru  
outside two three quarters — trade by —

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**Comment:** Good western tune with good steady beat. Well balanced instrumental with steady Banjo beat. Good action pattern with unique Veer to Left and Trade By. Good instrumental ending for those who like a little extra. Rating ☆☆☆+

**BLUE RIDGE MOUNTAINS OF VIRGINIA — Scope 546**

**Key:** F **Tempo** 128 **Range:** HA  
**Caller:** Earl Rich LA

**Synopsis:** (Opener & Ending) Allemande — grand sashay — do sa do — right hand pull by — see saw next — left pull by — do sa do next — right hand pull by — see saw next — left hand pull by — do sa do — promenade (Middle Break) Four ladies promenade — swing partner — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) One and three up and back — half sashay — turn thru — separate round one — into middle — circle four — rollaway — right hand star — corner left allemande — do sa do own — swing corner — promenade.

**Comment:** A traditional tune with a soft Fiddle, Accordion and Harmonica accompaniment. Easy to listen to and relaxing to dance. Rating: ☆☆☆+

**SOMEBODY GOOFED — Windsor 4976**

**Key:** E Flat **Tempo:** 128 **Range:** HB Flat  
**Caller:** Bill Martin LC

**Synopsis:** (Break) Four ladies chain — chain back — circle left — walk around corner — see saw own — allemande left — swing own — promenade (Figures) One and three (two and four) up and back — roll a half sashay — half square thru — split outside two — separate — pass own — sides (heads) cross trail — swing corner — promenade — four ladies chain — one and three (two and four) square thru three quarters — two and four (one and three) right and left thru — same two divide — star thru — swing corner.

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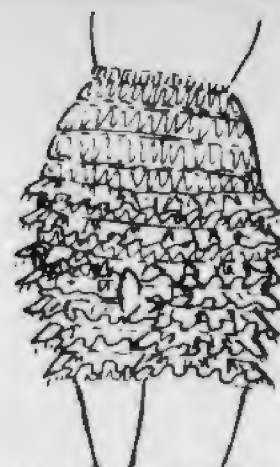
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**Comment:** A novelty number revived after many  
years. Can be used to good advantage  
with comparatively new groups for laughs.  
Pattern is easy. Rating: ☆☆

### PLASTIC SADDLE — Hi-Hat 406

Key: A Flat Tempo: 128 Range: HB  
Caller: Dick Houlton LA Flat

**Synopsis:** (Break) Four ladies chain — join  
hands circle left — ladies center — men  
sashay — circle left — ladies center —  
men sashay — left allemande — weave  
ring — do sa do — promenade (Figure) Side  
ladies chain — heads lead right — circle  
— break make a line — dance forward and

back — pass thru — wheel and deal —  
square thru three hands — swing corner —  
promenade.

**Comment:** A modern slow jive type song  
sounds. Slow but dance moves right along.  
Dance has easy action patterns, would  
perhaps appeal to younger crowd.  
Well timed. Rating: ☆☆

### IF IT'S ALLRIGHT — Bogan 1238

Key: F Tempo: 130 Range: HC  
Caller: Dick Bayer LD

**Synopsis:** (Break) Four ladies chain — chain  
back — join hands circle — allemande —  
weave ring — do sa do — promenade

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(Figure) Join hands circle — reverse travel single file — head gents start a turn back — follow leader round the back track — make lines — eight to middle and back — barge thru — swing corner — allemande — promenade.

**Comment:** Good instrumental with strong background bass beat, good action pattern with a different twist on turn back from a circle to a line etc, should be fun.

Rating: ☆☆☆

**LOVIN' YOU IS KILLIN' ME — Kalox 1123**

Key: D Flat      Tempo: 130      Range: HC  
 Caller: John Saunders      LF

**Synopsis:** (Break) Left allemande — turn partner by right — men star left — home swing partner — join hands circle — allemande left — weave ring — promenade (Figure) Four ladies chain — heads (sidr s) square thru three quarters — face out and cloverleaf — sides (heads) do sa do — square thru three quarters — allemande left — do sa do partner — swing corner — promenade her home.

**Comment:** Lively "Jam session" type musical with melody on first chorus and counter melodies thru the rest of the record. Good lively action pattern. A swinger. Rating: ☆☆☆

**HOEDOWNS**

**JIM "B" HOEDOWN — Scope 309**

Key: G      Tempo: 130  
 Music: The Hoedowners — Piano, Guitar, Bass

**SHEP'S MOUNTAIN — Flip side to Jim "B" Hoedown.**

Key: C      Tempo: 130  
 Music: The Hoedowners — Piano, Guitar, Bass

**Comment:** Boom chuck beat with a lot of action on the key boards by the Piano and up and down the strings by the Guitar. Rating: ☆☆☆

**POLLY — Hi-Hat 619**

Key: A      Tempo: 130

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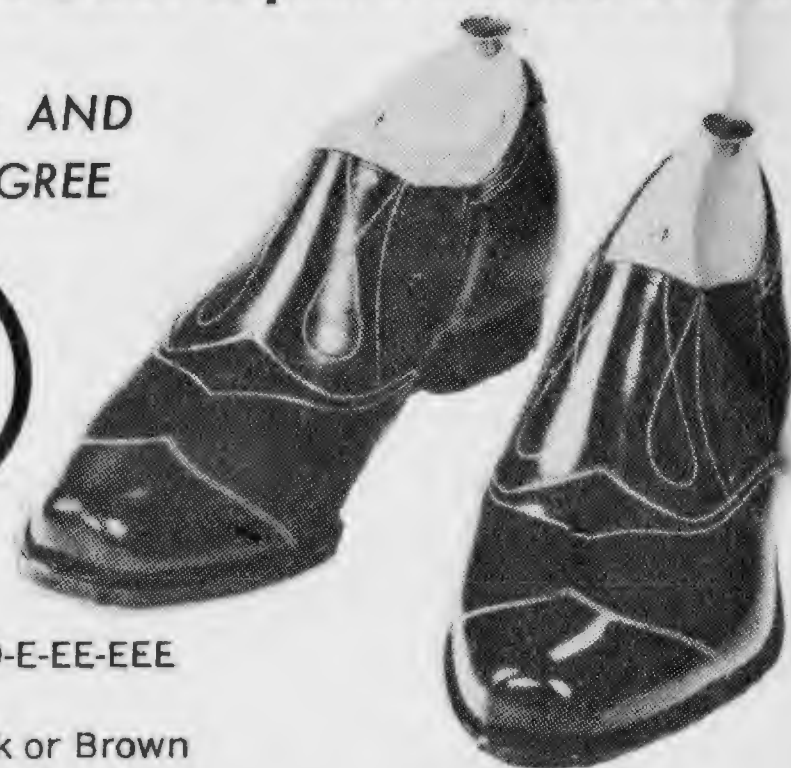
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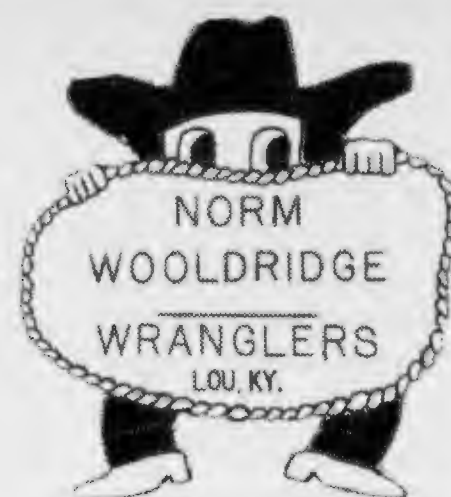


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Music: The Hi-Hatters — Guitars and Bass  
BRAND NEW WAGON — Flip side to Polly.  
Key: A Tempo: 130  
Music: The Hi-Hatters — Guitars and Bass  
Comment: Good down beat string  
instrumental hoedowns.

Rating: ☆☆

RUBBER DOLLY — Blue Star 1904  
Key: A Tempo: 128  
Music: The Fontana Ramblers — Banjo,  
Fiddle, Bass  
SALLY GOODIN — Flip side to Rubber Dolly

Key: A Tempo: 124  
Music: The Fontana Ramblers — Banjo,  
Fiddle, Bass  
Comment: Traditional hoedown tunes used  
many times. This time with a western  
swing touch.

Rating: ☆☆

BIG WALKER — Top 25241  
Key: C Tempo: 132  
Music: Russells Men — Piano, Drums,  
Bass, Trumpet, Guitar

CROSSHATCH — Flip side to  
Big Walker.

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JK-130

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**Key: G** **Tempo: 132**  
**Music: Russells Men** — Piano, Drums, Bass,  
 Trumpet, Guitar  
**Comment:** Lively swing beat instrumental.  
 Moves your dancers right along if they  
 like a bouncing beat.  
 Rating: ☆☆

**ROAD HOG — Pioneer 1001**  
**Key: A:** **Tempo: 128**  
**Music: Pioneer Band** — Banjo, Guitar,  
 Bass, Piano  
**UNCLE PEN** — Flip side to Road Hog.  
**Key: A** **Tempo: 128**  
**Music: Pioneer Band** — Banjo, Guitar,  
 Bass, Piano  
**Comment:** Traditional hoedown with Guitar,  
 Banjo and Bass accompaniment. Not  
 much variation in key changes.  
 Rating: ☆+

**ROMPIN — Kalox 1122**  
**Key: A** **Tempo: 128**  
**Music: Kalox Cutups** — Drums, Banjo  
 Guitar, Bass  
**CHARGE UP CRIPPLE CREEK** — Flip side  
 to Rompin'  
**Key: G** **Tempo: 136**  
**Music: Kalox Cutups** — Drums, Banjo,  
 Guitar, Bass  
**Comment:** Traditional hoedowns with

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Choreographers: Bill and Gretchen Castner

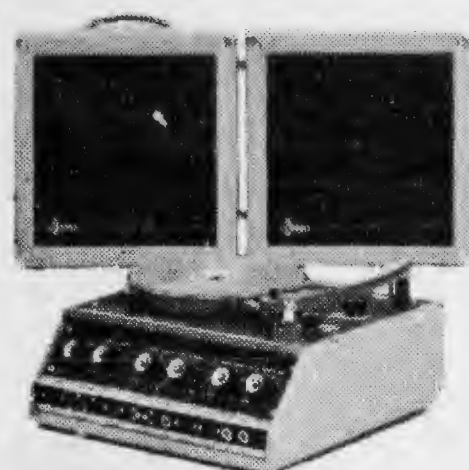
Comment: A very easy mixer for a "One Night Stand." The music also has a sound and feel of simplicity. The flip side of the record is cued by Bill Castner.

### THIS WE LIKE

*Square Dance Club is not a weapon. Pen Del Fed-Fax.*

## JOSEPH PAUL

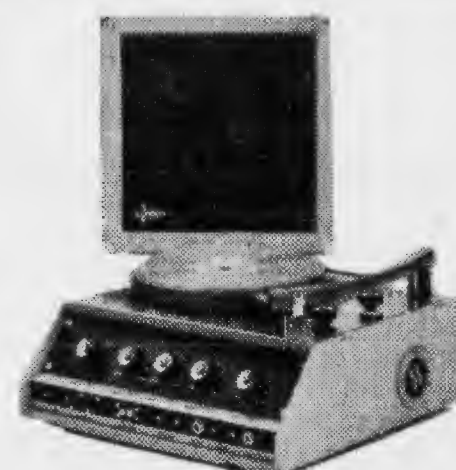
An ardent square dancer and caller, Joe Paul, was the victim of a boating accident while on a fishing expedition near Salmon Creek. Active in square dancing for 25 years, Joe founded the Saucy Squares and Lazy Eights Club and was a member of the Redwood Basic Clinic for Callers and Northern California Square Dance Callers Association. To Vi and the other members of his family as well as his many friends we extend our sincere condolences.



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The complete, illustrated brochure was included in the October issue of SQUARE DANCING. If you have any questions or if you would like extra copies for friends please write to us.



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## (LETTERS, continued from page 3)

trouble. Four or five times a year a local club will come with their caller for a visit. These occasions are certainly gala events, calling for a real party.

Harold Crosby  
Toronto, Ontario

Dear Editor:

I would like to submit the following comments concerning so called "levels" of dancing and the effect the caller has in controlling them. It is a well known fact that rarely, if ever, do all dancers at an open club dance have equal dancing experience and ability . . . nevertheless it is the obligation of the caller to keep as many dancers performing the calls as is humanly possible. The actual calling of the dance cannot be determined until the caller has had the chance to "feel out" or "test" the ability of the dancers. What might be high level for one dancer could very well be low level for another. I have heard it said that a caller should keep everyone dancing. This is possible to do but if everyone is performing the calls at all times there will be a large percentage of the dancers who leave with the idea in mind that the caller "didn't call anything". All callers will agree . . . every caller's primary objective is to try to satisfy all of the dancers. While this is virtually impossible to do, the level can be lowered or raised throughout the dance, thus catering to everyone at various times throughout the dance. As dancers I am sure that sometimes we forget that there are many people from all levels of experience and ability on the floor and we want and need them in our clubs. We may have to sacrifice some "low" or "high" level dancing but the fun and fellowship in square dancing

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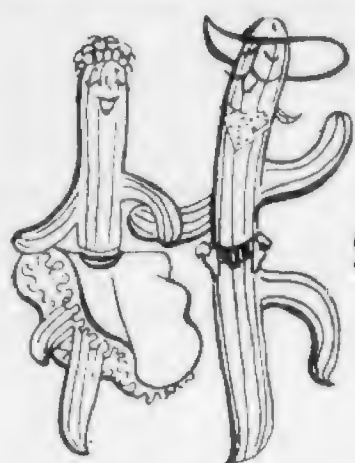
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Round Dance Information:  
Clint & Sylvia Renney  
3112 W. Calle Toronja  
Tucson, Ariz. 85704

will more than offset our sacrifices.

Cliff Long  
Mars Hills, Maine

Dear Editor:

The August and September issues arrived, packed with the usual assortment of good things. However, the covers caused some controversy as both reflect an image that is contrary to the one most clubs are trying to create, that is that square dancing is for all ages, "not just for the older folks". This is not meant to cast any doubt as to the good intentions of

the models, but we are trying to encourage support of young married couples, etc. and it does not help the cause to show a copy of SQUARE DANCING with only "middle aged" (excuse the expression) in the picture.

Don Sherlock  
Ontario, Canada

Good suggestion, and noted. During 1972 we will cover a wider range of age groups in our illustrations. The first ones to point out this situation to us in the past have been the models we have used. We're naturally very grateful to them for taking the time to pose. — Editor.

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(WORLD, continued from page 31)

### Mexico

A square dance workshop will be held every Wednesday night at 7:30 PM at the Ole Trailer Park in Mazatlan. Starting January 13, the workshops will continue throughout February. Old basics will be reviewed and new basics taught by caller Manuel Sharola.

### Thailand

Bangkok Klong Hoppers observed their third anniversary August 26. A dance was held while floating down the Klongs (Klong—that's canal in Thailand) on a rice barge to celebrate the event. New officers were elected to set the ball rolling for another year of square dancing. Those chosen to lead the club for the coming year are Lavoin Ballinger, Pres.; Mainerd Sorenson, V. Pres.; Peggy Ballinger, Sec.; and Norma McMinimy, Treas. Future plans include more fun packed events such as USO shows and family night dancing once a month. The Klong Hoppers extend an invitation to all square dancers in the area to come out and join them. For information contact the Ballingers at 5-973 or 9-6000.

### JIM MINEAU

In the recent tragic Santa Barbara forest fire that claimed the lives of four bulldozer operators, Jim Mineau, one of the four, was long associated with square dancing. Caller for the Pismos and Taws and Hilltopper clubs and past president of the Central Coast Callers Association, Jim called and taught square dancing since 1960. His motto was "Let them dance — and make it fun!" Jim will be missed by his family, his many friends and his fellow callers and square dancing has indeed lost a staunch supporter.

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My Best Regards,

C. O. Guest, *President*  
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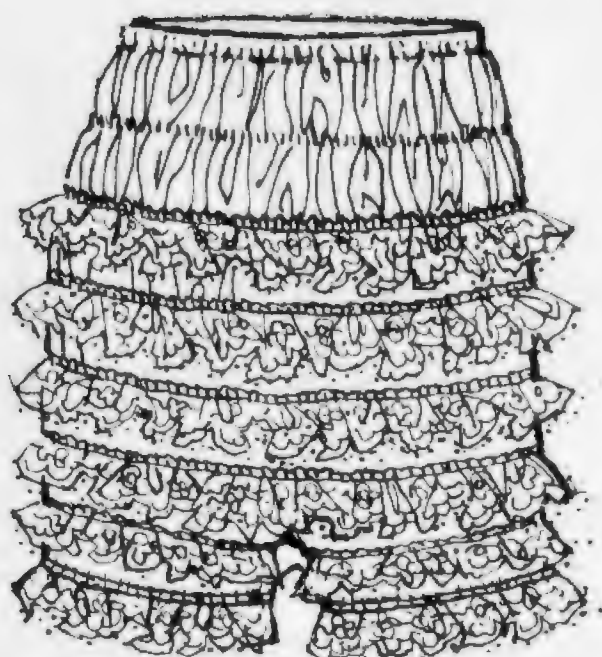
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# girl talk - - -



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# Square Dance Date Book



Dec. 3-4—11th Annual Wagon Wheelers Winter Wonderland Fest., City Park, Shelby, N.C.

Dec. 4—PSARDA Annual Toys For Tots S/D, Ferguson High School, Newport News, Va.

Dec. 4—Banff Trailers 5th Ann. Toy Dance, Branton School, Calgary, Alberta, Canada.

Dec. 5—Calif. Pre-State Convention Dance, Anaheim Convention Center, Anaheim, Calif.

Dec. 5—Teens of Del. area, Toys for Tots, Mill Creek Fire Hall, Marshallton, Del.

Dec. 5—12th Annual Snow Fest., Akron, O.

Dec. 10—Swing Singles Winter Fantasy, Western Dance Center, Spokane, Wash.

Dec. 12—Callers Series, Livestock Exchange Bldg., Omaha, Nebr.

Dec. 12—Round Dance Dinner Party, Spring Gulch Barn, New Holland, Pa.

Dec. 18—11th Annual Holiday Hoedown, Thompson Museum, Mills, Wyo.

Dec. 31—Blue Ridge Twirlers New Years Eve Dance, Frederick County Jr. High School, Winchester, Va.

Dec. 31—Annual Barnlofters Night Owl Dance, Nashville, Tenn.

Dec. 31—PSARDA Annual New Years Sq. & Rd Dance Party, Sedgefield School, Newport News, Va.

Dec. 31—Joshua Jumpers and Flying Squares, Fair Center Hall, Lancaster Fairgrounds, Lancaster, Calif.

Dec. 31—Strongholders New Year's Eve Dance, House of 4 Winds, Monterey, Ca.

Jan. 14-16—24th Annual So. Arizona Sq. & Rd. Dance Festival, Community Center Exhibition Hall & Arena, Tucson, Ariz.

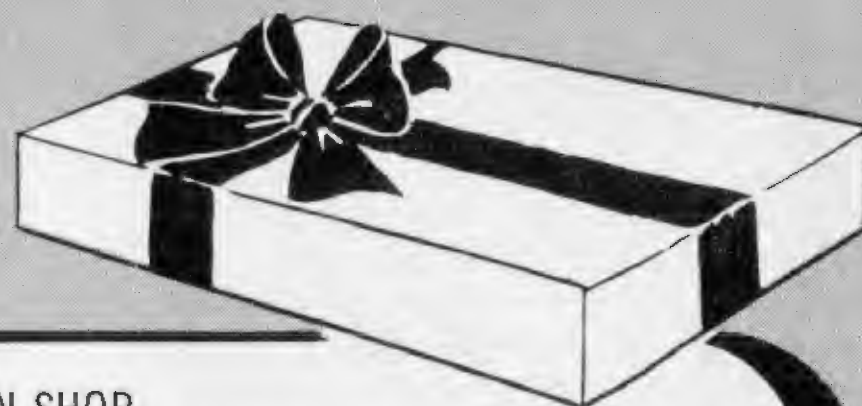
Jan. 22—Cross Country Sounds, New Westminster Rec. Centre, New Westminster, B.C., Canada.

Jan. 28-29—21st Annual Festival of Callers' Ass'n of Greater Kansas City, Nat'l Guard Armory, Kansas City, Kansas.



Let Your Square Dance Clothier Help You

# Dress for the Dance



## ALLEMANDE SHOP

250 N. Main St. (Rt. 55), Crown Point, Ind. 46307

## AQUA BARN WESTERN SHOP

1230 1/2 Westlake Ave. No., Seattle, Wash. 98109

## B & D WESTERN SHOP

3509 First Ave., S.W., Hickory, N.C. 28601

## B-BAR-B SQUARE DANCE APPAREL: Fabric & Trim

1538 Main (Speedway), Indianapolis, Ind. 46224

## BILL & VALS CARRIAGE HOUSE

140 E. Butler Ave., Chalfont, Bucks Co., Pa. 18914

## THE BUCKBOARD WESTERN SHOP

RFD #2, Marshall, Michigan 49068

## BUCK & SANDY'S WESTERN WEAR

Route #3, Box 80, Fairmont, W. Va. 26554

## BUTTONS & BOWS SQUARE DANCE SHOP

Coburn Ave., Pelham, N.H. 03076

## CALICO HOUSE

1166 Hooksett Rd., Manchester, N.H. 03104

## C BAR L SADDLERY

RR #3 (Hwy 2 & 450 E) Valparaiso, Ind. 46383

## CHEZ BEA SQUARE DANCE CREATIONS

650 N.E. 128th St., North Miami, Fla. 33161

## CIRCLE C WESTERN WEAR

262 Worcester St., No. Grafton, Mass. 01536

## CIRCLE EIGHT WESTERN WEAR

12146 California Street, Yucaipa, Calif. 92399

## DANCE-RANCH

Carrollton Shopping Center, New Orleans, La. 70118

## THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

## DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

## DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

## DEE'S SQUARE DANCE SHOP

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

## DO-SAL SHOPPE

1604 W. 23rd St., Independence, Mo. 64050

## DOUBLE O RANCH WEAR

1460 National Street, Memphis, Tennessee 38122

## DUDES & DOLLS SHOP

5628 E. Washington St., Indianapolis, Ind. 46219

## E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

## ED & MAREA'S SQUARE DANCE SHOP

Cor. Love & (3749) Zimmerly Rds. 1/2 mile off 832,  
Erie, Pa. 16506

## F & S WESTERN SHOP

1553 Western Ave., Toledo, Ohio 43609

## MADELYN FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

## IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

## KA-MO INC.

5001 Douglas MacArthur, N.E., Albuquerque,  
New Mex. 87110

## MARTY'S SQUARE DANCE FASHIONS

404 Cherokee Dr., Greenville, S.C. 29607

## MCCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

## MODERN SQUARE DANCE CORRAL

2017 E. Michigan Ave., Lansing, Mich. 48912

## NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

## PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

## PEG'S SQUARE DANCE SHOP

47 Weller Ave., Pittsfield, Mass. 01201

## RACEWAY SADDLERY & WESTERN WEAR

406 Thomas Ave., Forest Park, Ill. 60130

## ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

## RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

## SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

## THE SPORTSMAN SHOPS

2658 E. Garvey (Citrus & Freeway), W. Covina, Calif. 91790

## SQUARE DANCE CORNER

2435 N. Dixie Hwy., Wilton Manor, Fla. 33305

## THE SQUARE DANCE SHOPPE

2319 S. Seneca, Seneca Center, Wichita, Kan. 67263

## SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

## S.W.S. DUDS FOR DUDES

2241 N. 56th St., Mesa, Ariz. 85205

## TWIRLING FASHIONS S/D & WESTERN WEAR

1256 Evergreen Ave., Pittsburgh (Millvale), Pa. 15209

## THE WESTERN SHOP

112 N. Orange, Fredericksburg, Texas 78624

## KAY WILSON

5022 Nokomis Ave., Minneapolis, Minn. 55417

**SQUARE DANCING**

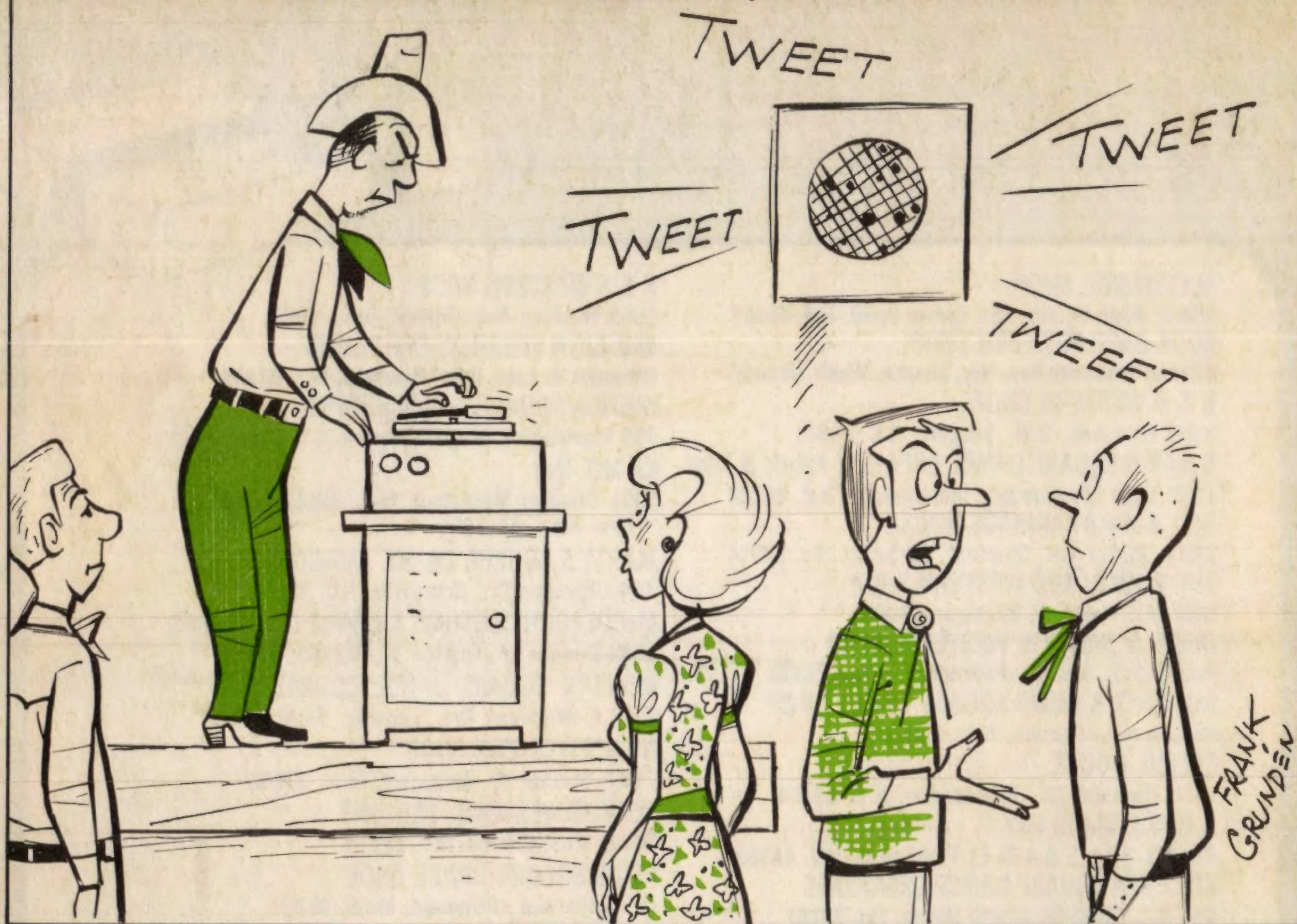
MAGAZINE

MAY BE PURCHASED  
AT THESE STORES

STORES handling square dance clothing are invited to write  
Sets in Order for information regarding a listing on this page.



# GRUNDEEN'S WORLD of SQUARE DANCING



*"He'll play bird calls all night unless we pay him for the last two dances."*

## **PULSE** *Music with a beat*

### RECENT RELEASES

PULSE SDS - 1006

### **"BUILD A MOUNTAIN"**

*a real show stopper  
called by Bruce Johnson*



BRUCE  
JOHNSON

SDS 1005

### **"BACK AT THE SQUARE DANCE"**

*(called by Jim Mayo)*

SDS 1004

### **"EVERYTHING IS ROSY"**

*(called by Bob Dawson)*

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